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DECEMBER 1919


HARVARD UNIVERSITY  
CLASSICAL DEPARTMENT

# ART AND ARCHAEOLOGY



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# ART AND ARCHAEOLOGY

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VOLUME VIII

NOVEMBER-DECEMBER, 1919

No. 6

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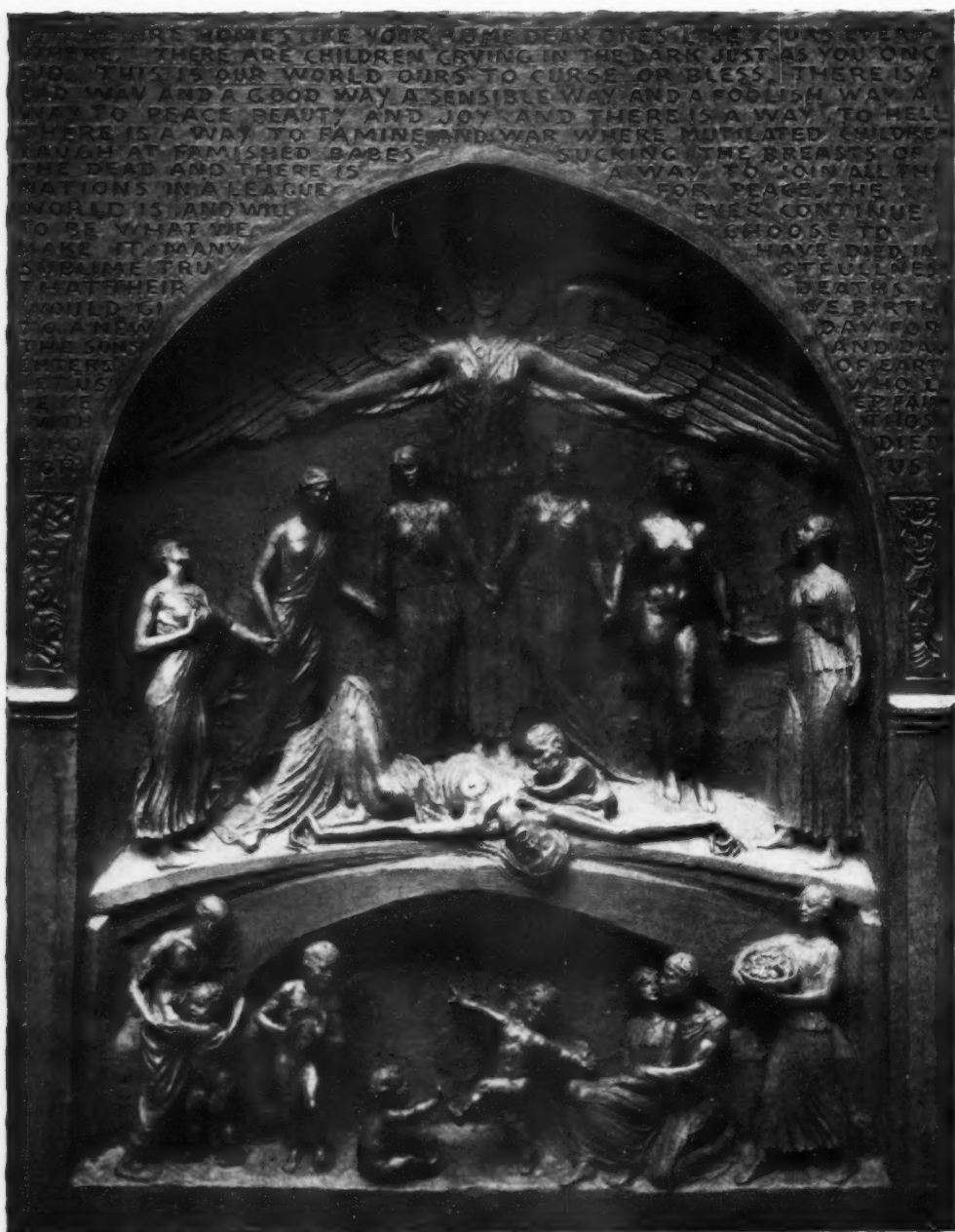
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"Significance of the League of Nations."

Bas-relief by David Edstrom, one of New York's best sculptors. This clay model has been presented to President Wilson by the League to Enforce Peace, and is now in the White House. The sculptor is now engaged in reproducing the relief in marble.



# ART *and* ARCHAEOLOGY

## *The Arts Throughout the Ages*

VOLUME VIII

NOVEMBER-DECEMBER, 1919

NUMBER 6

### *Significance of the League of Nations*

*Relief by David Edstrom as Interpreted by the Sculptor*

*The greatest thing in the world for any of us today is to realize this dream of the centuries, "A League of Nations."*

*Shall we, like the poor deluded men of past ages, foolishly wait for the gods to send us a finished perfect league, or wait for a perfect savior to shoulder our burdens, or shall we choose this great opportunity to create this league?*

*A billion human beings would go mad with joy did they awaken a morning to the realization that this dream of the ages had been realized.*

*It is folly not to realize that beauty, joy and power comes through Union.*

*Our very strength and life is founded on this fact and today the glorious privilege comes to us to help unite all men in a common League for Peace.*

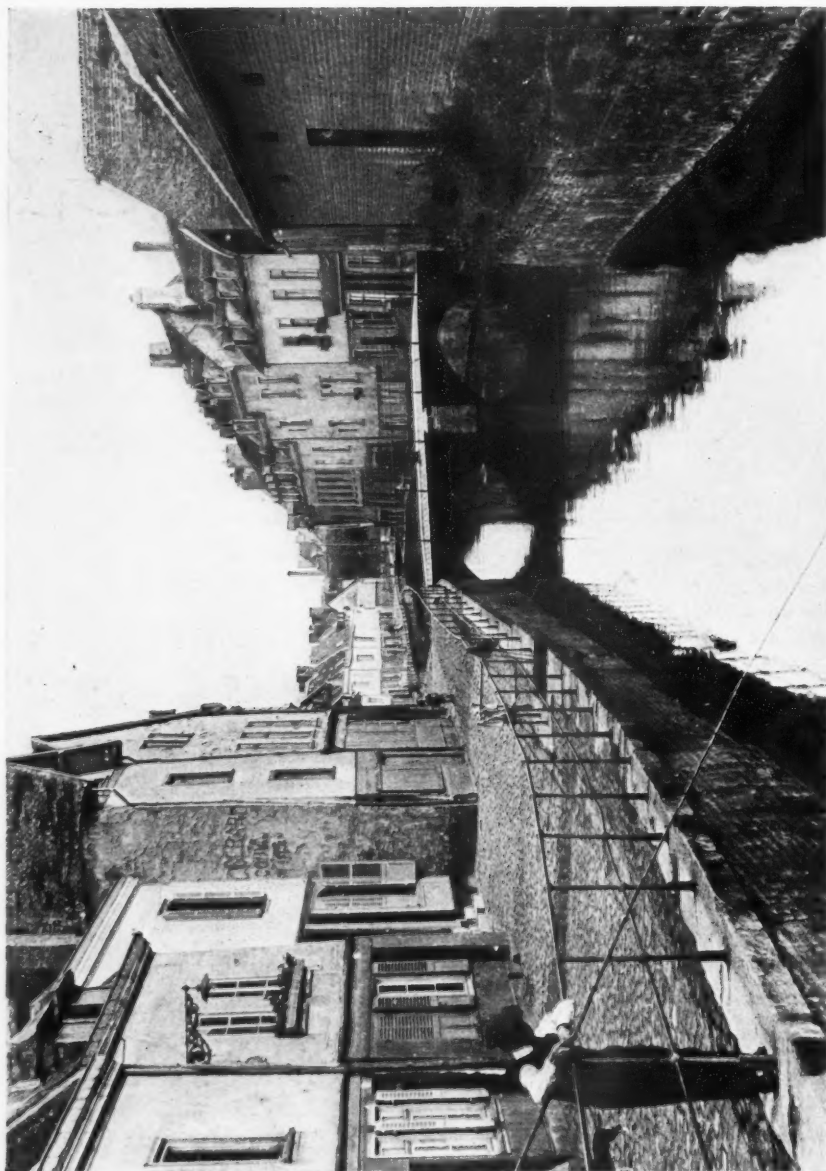
*My composition is meant to convey the significance of such a League. In the background we see the angel of Peace and in front of him a half circle of female figures symbolizing the friendly unity of the nations of the world.*

*The lower part of the composition shows a happy, normal family.*

*In the centre of the composition is introduced an image of horror. It should not be there in the middle of this vision of beauty and peace. It is like a malevolent growth on a healthy body, a cancerous manifestation symbolizing those abnormal conditions that hatred and war give birth to.*

*This image of awfulness shows a dying emaciated woman. Convulsed with anguish, her arms stretched out like one crucified, she gives up her last breath.*

*This is only a scene such as has happened and is happening today as a result of war. These things do not belong to man, are not necessary and are as useless in life as in this image to the rest of the composition. It is a tumor, an evil caused by hatred, ignorance, unsound living and politics. By getting together, by concentrating and realizing our political ideals in courageous action we may forever cast this nightmare from the world.*



Amiens has been called "the French Venice," and there is a good deal of justice in the appellation, for many of the streets are suggestive of the lovely Italian city, with narrow cobbled walks between house fronts and cool green water. And everywhere one sees the omnipresent French fisherman. Fishing is a passion with the Frenchman, indulged in for itself rather than for such a material thing as the fish one catches. Little fellows no bigger than a minnow—American style—are hailed as prizes, and the captor, man, boy or girl (for literally everyone fishes) is the envy of less fortunate companions.



Amiens, the most important city in Picardy, and the first capital of the invading Franks who settled there in the stormy days of the fifth century, lies among the branches of the river Somme, with the towering mass of the Cathedral dominating its surrounding flock of houses and smaller religious and public edifices. The snowy white chalk roads that vein the landscape, and the slim chimneys with their plumes of smoke which made the city so uncomfortable for Ruskin, are features no one who knows Amiens can ever forget. During the two great German drives, Amiens felt the German but did not fall to him—and so the coastal towns and fortresses were safe.

## GREAT CATHEDRALS OF THE WAR ZONE IV: NOTRE DAME D'AMIENS

By ARTHUR STANLEY RIGGS, F.R.G.S.

ERNEST RENAN expressed the material side of the Gothic Cathedral for all time better and more aptly than anyone else when he remarked that it has its "*charpente osseuse autour de lui*." That single illuminating phrase puts in a nutshell Viollet-le-Duc's more comprehensive utterances. No study of the Cathedral would be fair without a careful consideration of its material, physical qualities and characteristics. No more could the spiritual and communistic be glossed over if we would reach a true apprehension, not merely of this single great edifice, but of the style. Our concern at present is with both to a greater degree than hitherto because in Notre Dame d'Amiens the Gothic presents its one perfect example, its masterpiece of romantic beauty and power, which stands as the monument between the unfulfilled aspirations of earlier years, and the degenerating com-

mercialism afflicting the Gothic in the centuries that followed.

In the three preceding papers the attempt has been made to give a reasoned and clear cut sense of the physical qualities of the style, and to interpret mediaeval French life by means of the structures under consideration. The present discussion aims to amplify these statements somewhat, and to suggest in addition further spiritual characteristics clearly evident to any thoughtful student not so blinded by the physical as to be unable to grasp the equally salient metaphysical.

To begin with, though the Gothic was in a sense the material child of the Romanesque—influenced, no doubt, by the subtle culture of the East—and so its evolution into something of greater beauty and finer perceptions, it may be confidently stated that had the monastic style gradually evolved without the influences which developed the Gothic,



Many of the housewalls in Amiens drop into the canalized arms of the river exactly as do their Venetian fellows. Again like the Venetian houses, most of the tenements in Amiens disport window boxes and pots of bright colored flowers which add a very welcome touch of color to the drab stones and ancient green mold on the walls and woodwork. This scene is rather out of the ordinary since nobody is fishing.

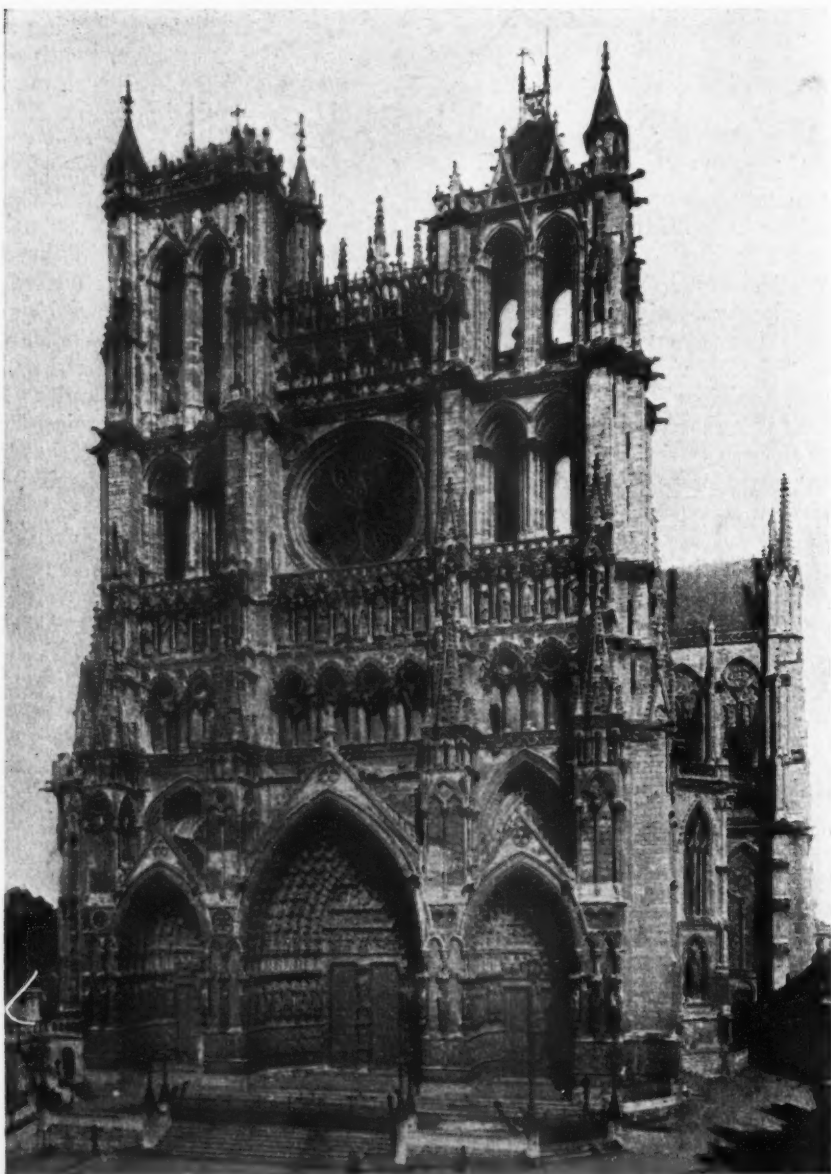


## ART AND ARCHAEOLOGY

that monastic style would never have attained the delicacy and aspiration its successor achieved. What the Romanesque would have become eventually we can only surmise—it might have warmed into the Renaissance by degrees; certainly it could not have failed to produce magnificent edifices. But anything like the Gothic?—no! Even some of the sturdiest defenders of the material theory admit that the new style discloses—if we may use the words of Moore—"that fine balance of ethnologic, religious, social and political influences which gave character to the newly formed French nation," as nothing else could during those formative twelfth and thirteenth centuries.

If we delve into French history we find that not until this period of the rise of a genuine nationalism in France was there any possibility of a style of architecture able to represent French thought. As in Italy, there had been in France such political disunion that the slow crystallization of a national tradition in architecture had been inconceivable. But once something like national unity—at least metaphysical if not political—was in the atmosphere, men began to be inspired by a new view of life and human purpose, and accordingly commenced working out their new found ideals in tangible form. So there eventuated this style, beginning in the twelfth century and continuing until the creation of Amiens in the latter part of the thirteenth; an architectural aesthetics more personal, more nationally interpretative than any other the world has ever seen since the Greeks laid by their tools—if we exclude the steel-skeletoned American sky-scraper ideal as being a mere machine product, and so foreign in its essentials to genuine architecture.

From the shadowy beginnings of popular thought in the eleventh century, the twelfth developed a much more solid and livable public sentiment regarding the common weal, based firmly upon the inalienable rights of the people to justice and some measure of what we now call liberty. Out of this primitive philosophy, which the Franks had in inchoate form when they hurled Rome aside, grew a social and racial bond that no longer bore any resemblance to personal license. On the contrary, it became a living organism, and as life, or growth, demands expression always, that expression—a strong, bold, clear rendering of the deepest convictions and racial traits of the French people—came swiftly and easily. Great art is almost always easy and natural, for it signifies by its very greatness that it is the expression of ideas that lie at the bottom and foundation of life itself. And the difficulties of the Gothic builders were not the mere technicalities of construction, grave as those obstacles were, but rather their slow perception of the way in which they could best solidify into a tangible erection the now irresistible power of the national thought. To the reader who has not watched the pages of French history develop the story of Gallic progress, this may seem vague of expression and hard of comprehension, but to such an one it need only be said: Steep yourself in French history before you study the Gothic. Become impregnated with the spirit of the time, know the people who built these great structures, comprehend the difference in spirit between the people now for the first time expressing themselves in the Gothic, and the monks and other ecclesiastical architects who for centuries had been solidifying Romanesque traditions; and then stand in the nave



The Cathedral of Notre Dame d'Amiens, locally spoken of with affection as the Cathedral of the Beautiful God, because of the figure of the Beau Dieu carved upon the central pillar of the principal portal. It is at once both the flower of a style and of a religion, a realization in the fullest sense of a whole people's reason for being and its manual accomplishments, worthy of Monsieur Viollet-le-Duc's encomium: "The Parthenon of the Gothic—clear of Roman tradition and of Arabian taint: Gothic, pure, authoritative, unsurpassable and unaccusable; its proper principles of structure being once understood and admitted." It was begun in 1220 and completed in 1288, and epitomizes better than any other structure ever erected in France, both the life of the people and the fresh vitality of their faith.

## ART AND ARCHAEOLOGY

of a Reims or an Amiens, and see in the shadowy, climbing, wrestling struggle of those soaring ribs and arches overhead the mental and spiritual conflict of the mind of a nation, as well as the muscular *tour de force* of every stone and line. The meaning will come, and with it the wonder, the profound wonder, if we of today can ever fully gauge the genius and patriotism and faith of the builders.

Historically, the Cathedral of Notre Dame d'Amiens, most often spoken of locally as the Cathedral of the Beau Dieu or Beautiful God, is the last of a series of churches built to commemorate the missionary work and martyrdom of St. Firmin, or Firminius, a Spaniard from Pampeluna, who arrived in Amiens on the Ides of March, in the year 301. Its immediate predecessor was destroyed by lightning in the year 1218. This destruction was perhaps fortunate, since the time was ripe for the production of the finished Gothic form. The present Cathedral was begun in 1220, and most of it was completed in 1288. In those sixty-eight years the Gothic reached the height of its perfection and possibilities, and thus Amiens stands as its gauge and measure.

We know the dates accurately from several sources, not the least interesting of which is the restoration of that copper plate in the mosaic floor of the nave, in which, with curious, obsolete verbiage and quaint lettering, it is related that:

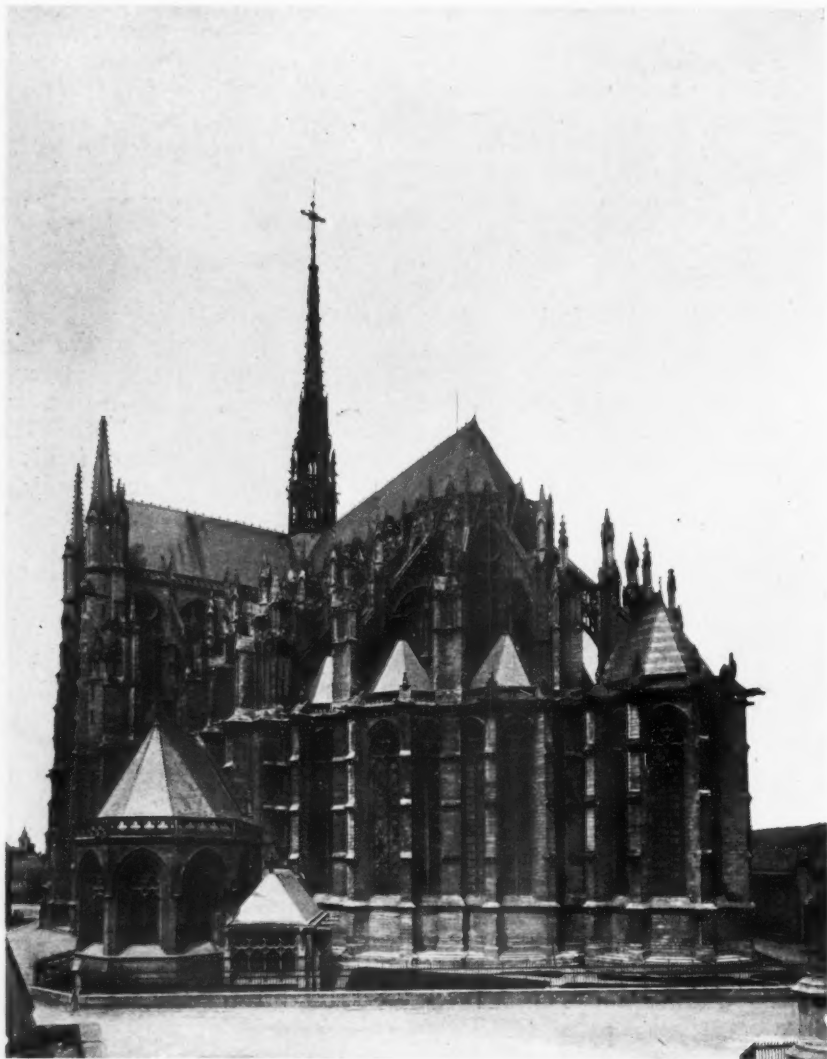
*En lan de grace mil II c  
Et xx fu leuvre de cheens\*  
Premierement encomenchie  
Adont yert de cheste evesquie  
Everart evesque benis  
Et le roy de France Louis  
Q fu fils Phelippe le Sage.*

\*Probably an archaic form of déchéant.

*Chil. q maistre yert de l ouvrage  
Maistre Robert estoit nomes  
Et de Lusarches surnomes  
Maistre Thomas fu apres luy  
De Cormot. Et apres cestuy  
Sen filz maistre Reignault qui  
mettre  
Fit à ceste point chy ceste lettre  
Que lincarnation valoit  
XIII<sup>e</sup> ans xii en faloit.*

Roughly Englished this ancient record reads: "In the year of grace a thousand, two hundred and twenty, the work, then falling into ruins, was first once more commenced when Everard the blessed was Bishop of this diocese and the King of France Louis, son of Philip the Wise. The Master of the Work was named Robert and surnamed de Lusarches. Master Thomas de Cormont was after him. And after him his son, Master Reignault, who placed this inscription here when the Incarnation numbered thirteen centuries failing twelve years (1288)."

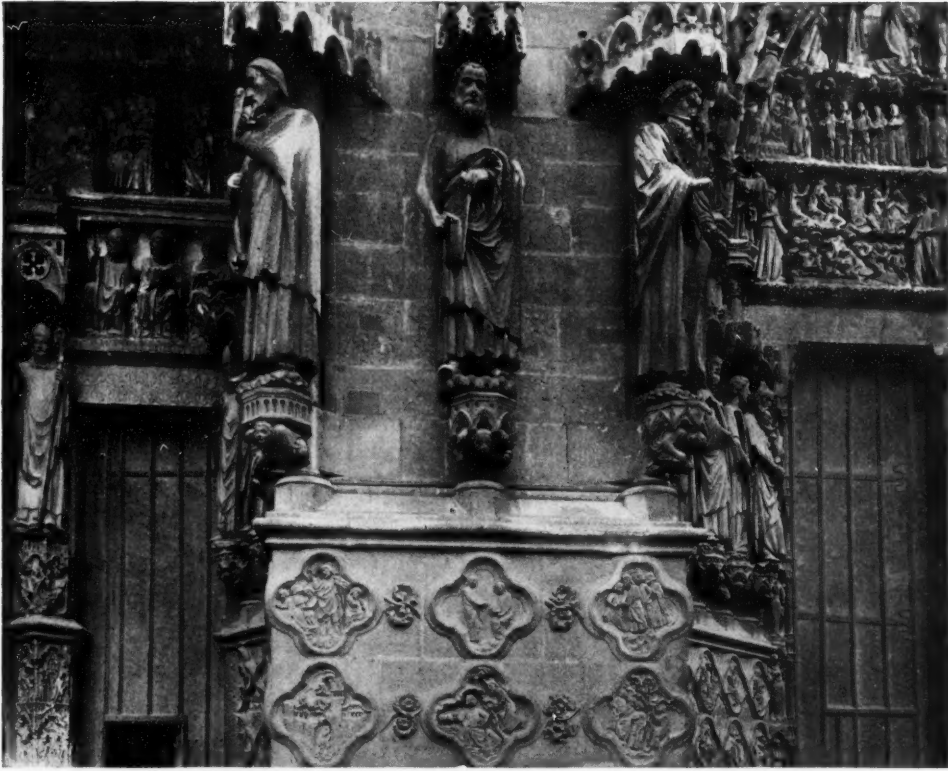
Reims, the magnificent and lavish, painted a picture of the gallant days of royal pageantry of kings and nobles, with pennons flying and trumpets blowing—and given a silvery glamor by the shining figure of the gallant Maid of Orleans. Noyon told the more prosaic story of urban cohesion and compromise, the tale of a determined commonwealth and its spiritual sponsor and ruler. At Laon the hardihood, both material and spiritual, of a new and vigorous people comes bursting forth from the horseshoe granite outcrop in the midst of the plain like some crude but inspiring natural phenomenon. Soissons of the beans (*soissons*), with its distinct carrying forward of the Gothic in fresh aspiration, added its interpretation to our knowledge of the



The chevet and chapels of Notre Dame d'Amiens. Detailed study of the Gothic reveals the salient fact that such edifices as this are magnificently organized and avowedly confessed stone skeletons or frames whose vaults and walls are mere coverings to set at naught the corroding powers of the elements, but which bear no more important part in the architectural scheme and pattern than the covering of a boat does to its form and shape, which resides in its ribs. It should also be remembered that save for the façade alone, the exterior is not the pattern of the architect, but a mass of engineering—rendered as aesthetically valuable as possible by decorative features not essential to the strength of the structure—which makes the true plan, which is that of the interior, feasible. The *fèche*, or arrow spire above the crossing, is wholly inadequate as a feature of the whole.



## ART AND ARCHAEOLOGY



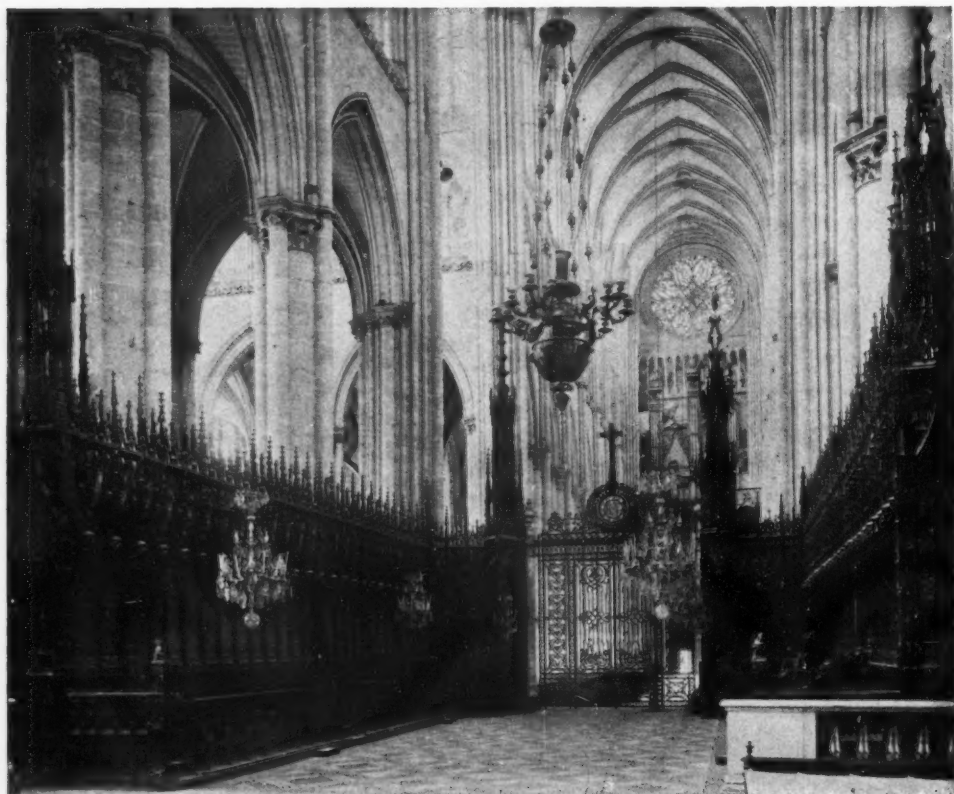
The left abutment of the central porch piers, with the figures of the Prophets Nahum (at the extreme right), Habakkuk (center) and Zephaniah (left). The medallions below the three figures are expository of events connected with the lives of these prophets in the popular conception. Habakkuk, in the medallion in the center of the lowermost row, is shown being carried by an angel to the prophet Daniel, who is seated gently stroking one of the beasts in King Darius's den of lions (Dan. VI: xvi). The lower medallion under Nahum, to the right—this statue is perhaps the finest in the entire series on the façade—represents the fig harvest, with the planters shaking the tree and catching the ripe fruit

France of mediaeval times. Each was easily classified and set apart; each had its own especial value and share for us in completing the canvas that was ancient France.

But what of Amiens? Here is no story of royal pageantry, nothing of compromise, no story even of progress or partly realized aspiration in either purpose or construction; no lack of both skill and the fullest confidence. Notre Dame d'Amiens is the flower of both a style and a religion, a realization in its

fullest form of a whole people's reason for being and its manual accomplishments. Alone and unique, the vast edifice rises from and towers above French history like the crowning victory of a triumphant crusade—like the capture of the very Holy Sepulchre itself. It gives us the picture, beautiful and symmetrical as a whole notwithstanding its defects, of the mind and soul of thirteenth century France, when that land was, even more than the imperial Eternal City itself, the heart of

## ART AND ARCHAEOLOGY



The glorious choir and nave of Amiens. The nave vaulting rises to the astonishing height of nearly a hundred and forty feet above the pavement, and is the loftiest Gothic vault in the world to stand complete as designed, since Beauvais was never rebuilt after its original collapse, and only the choir and apse remain to give us the effect of a still loftier vaulting. A few German shells are said to have penetrated the edifice, but they did relatively little damage, and the fabric as a whole is fortunately unharmed. The wooden stalls of the choir are the most interesting and notable in France, the wood so carefully mortised and tenoned together that not a single artificial fastening of any sort whatever was used.

Christianity and the focus of learning, wisdom and progress.

The Cathedral fulfills Ruskin's admirable phrasing of the purpose of the age and the local builder, to rear "with the native stone of the place he had to build in, an edifice as high and as spacious as he could with visible and calculable security, in no protracted time, and with no monstrous or oppressive compulsion of human labor." How the Amienois succeeded! His

stone came from the banks of his own river Somme; one Bishop laid the foundations and his successor offered up thanks for an edifice far enough completed to worship in comfortably; the citizens themselves shouldered the burden of money and labor in the sixty-eight years required for the main part of the construction; and so well was the work done that not even the crashing impact of the few German shells that fell upon the Cathedral in the last great

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German drive of 1918 was able to effect more than superficial damage to those mighty, soaring vaults which had stood unmoved and immobile for 630 years full of stress and change.

Notwithstanding this, it is no mere faultfinding to say that the Cathedral has grievous defects. They are not, however, in any sense due to bastardization of the style. The two towers, intended originally to be crowned by sky-searching spires with crocketed angles, are so relatively small in proportion to the rest of the structure as to appear almost insignificant, and they are not alike in their upper stories. The *flèche* or arrow-spire is exactly what it appears to be—"the pretty conceit of a village carpenter," one Louis Cordon, a lame joiner of the village of Cottenchy. It is a bauble perched precariously upon the ridge-pole, as much a part of the Cathedral and as fitting a decoration for it as the colored icing gimcrackery is of a birthday cake. We must remember, however, that hardly a single one of these tremendous buildings stands today as its designers intended. Here at Amiens, for example, as the careful architectural drawings in Viollet-le-Duc disclose, the two western towers were meant to soar up in arrogance to cloudy heights; the *flèche* of today was an imposing central tower crowned by a lofty spire of the same crocketed type; and the transeptal towers, in place of being dwarfs, were elaborately spired and pinnaled, so that the building as a whole was given grace and elegance far beyond what it now possesses. To a degree the same is true within, for the present Renaissance fittings are a modern "improvement," and the painting of the eastern chapels a tawdry camouflage of the native beauty of the masonry.

It requires no very vivid imagination on our part, after what we have already seen of the spirit of the age, to grasp the fact that the Cathedral was to the Frenchman in truth the house of God, where the Divine Presence was actually at all times within the enclosed choir. Studying the sculpture of the western façade at Amiens, we find this temple literally built upon the foundation of the prophets and apostles, with Christ Himself as the chief cornerstone. It is a remarkable illustration of the intimacy of the thirteenth century with Biblical fact and story. Of its three vast, recessed portals, the central one is dedicated to Christ, the southern one to the Virgin as the Mother of God, and the northernmost to St. Firmin Martyr. Across the abutments of the door frames stand the twelve minor prophets. High above, reaching from side to side, is a row of colossal figures, variously declared to be the tribal Kings of Judah and Kings of France; why the latter, I do not pretend to understand. Higher yet the great wheel or rose window pours its richly tinted flood of light down into the nave; and above all, the ringers' gallery from tower to tower almost hides the gabled roof.

The central portal is the most noteworthy, and every writer since Ruskin has had in mere justice to credit whatever knowledge he has of this remarkable entrance and its figures to the patient Englishman who so elaborately catalogued and explained for the world not only the principal figures but the least important details, leaving nothing for the rest of us but such paraphrasing as may be possible.

On the trumeau or central pillar of this central portal stands the figure of the Christ Immanuel affectionately known by the Amienois as the Beau

## ART AND ARCHAEOLOGY

Dieu, the Beautiful God. He is the true God-With-Us, one hand holding the Gospels, the other raised in benediction. On his right, Paul and five other apostles are accompanied by two major prophets, Ezekiel and Daniel, faced on the opposite abutment by Peter and five apostles, themselves flanked by the major prophets Jeremiah and Isaiah. Only those prophets who foretold His coming find a place with Him and the apostles, for this is emphatically a church of the New Dispensation, not of the Old. The figures of these men of mighty spiritual valor and obedience are Picard portraits, likenesses of the burghers of Amiens in the days when they were carved. The sculptors gave them the expressions and features, the postures, the thing M. Anatole le Braz calls the "race impress and innocent realism" of the models, and their effect is correspondingly true and lifelike. Even today, when restoration has so altered the originals (weathered until restoration was necessary), this is clearly visible.

But in the figure and features of the Beau Dieu Himself there is nothing of this *genius loci*. It is a tender, an appealing figure, a pure attempt to express divinity, however far short sculpture must necessarily fall from adequate rendering of such an impossible theme. Human it is not—nor yet is it the monstrously inhuman effigy later attempts often produced. Because of their genuine spirituality quite as much as because of the excellence of their technique, the thirteenth century sculptors who carved the Beau Dieu, worked simply and humbly. Their contours are pure, their modelling as liberal as it is refined, with the result that they have left us a super-human figure worthy of comparison with many an

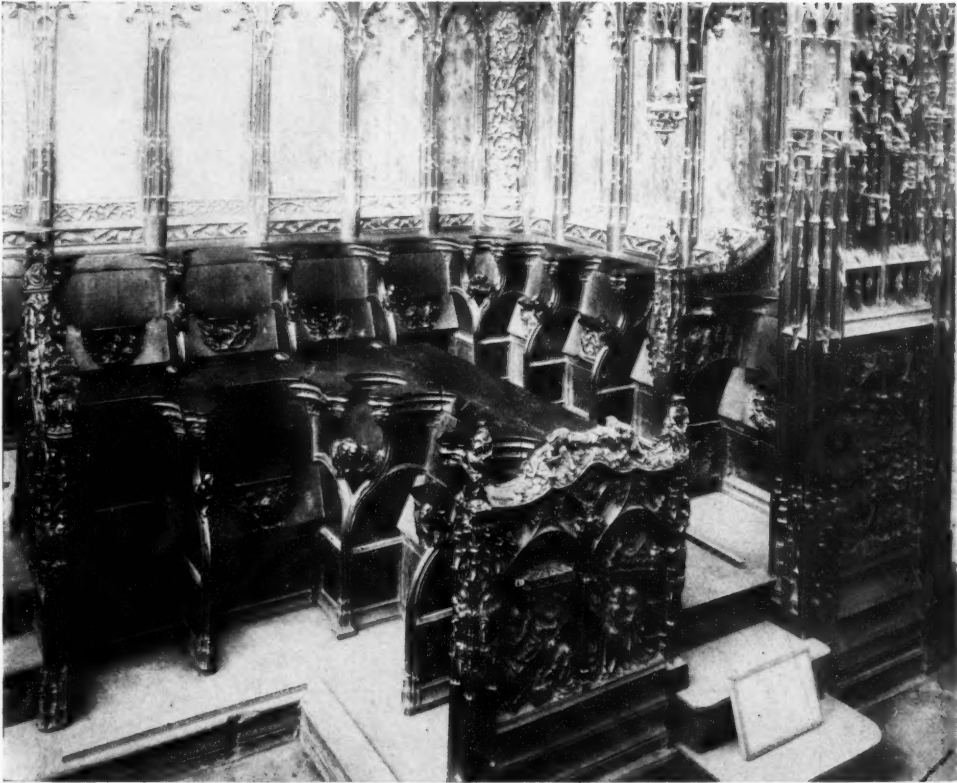
early Greek work. The statue stands upon a lion and a dragon, below which, carved upon the pedestal, are a cockatrice (half cock, half dragon) and an adder, the latter self-deafened by laying one ear upon the ground and stopping the other with its flexible tail. The whole is such a rendering of the Psalmist's words (Psa. XCI:xiii) that the people could visualize the verse, "Thou shalt tread upon the lion and the adder: the young lion and the dragon shalt thou trample under feet," and readily comprehend the victory of truth over human sinfulness.

Similarly, line after line of the Biblical teachings is to be found worked out clear upon the carved stone—witness the running tracery of a grapevine that has far more than mere decorative significance, directly under the Beau Dieu's feet. "I am the true vine" (John XV:1), wrote St. John. Solomon's cry is illustrated by the graceful climbing lily on the north side of the pedestal and the delicate rose of Sharon on the south, "I am the rose of Sharon and the lily of the valleys" (Cant. II:1); and the Messianic prophecy is made plain by the three-quarters-size figure of King David in the niche below that of the Beau Dieu—"I am the root and offspring of David." With sceptre and scroll the great prophet-king stands as the firm support and basis of the whole fabric. It is a structure which carries visibly upon its face its genealogy, and not only its own genealogy, but that of the whole Christian faith from the times of the Old Testament prophets.

It was only the existence of the great artisans' guilds of the Middle Ages—filled with an intelligent appreciation of not only the architect's plan, but also of its spiritual significance as well—that made these Cathedrals possible; for



## ART AND ARCHAEOLOGY



A detailed section of the choir stalls reveals the delicacy and intricate nature of the carving, which was the work of Master Arnold Boulain d'Amiens, a contractor, and his journeymen helpers. The six or eight workmen required fourteen solid years to complete the task, and they received wages which today seem impossible. Master Arnold and an apprentice studying under him received twenty five cents a week together; the journeymen carvers were paid three cents a day in some cases, and in others, thirty-two cents for each image carved. The total cost for the 120 stalls, of which 110 are left today, was thus about two thousand dollars. There are altogether 3,650 figures on the stalls, two of which are signed, the 85th and again the 92d, both by the same man one Jhan Trupin, who added beneath his signature on the 92d stall the pious wish: "God take care of thee."

every detail has either spiritual or aesthetic meaning, if not both. The whole structure reveals this. It is worth remembering, however, that except for the western façade, the exterior of any Gothic cathedral is the wrong side of the architect's pattern, and no more a criterion of its true beauty than the wrong side of a Bokhara is of the right. The façade, being a purely ornamental screen or closure of

the end, was designed for appearance; the rest of the fabric is simply a vast expanse of vertical engineering in stone, frankly confessing its sacrifices to make possible the grandeur of the interior, illuminated by the towering windows that look so dark and colorless from without, and so gloriously like the spectrum from within.

It is the nave of Amiens that is the most significant feature of a noteworthy

## ART AND ARCHAEOLOGY



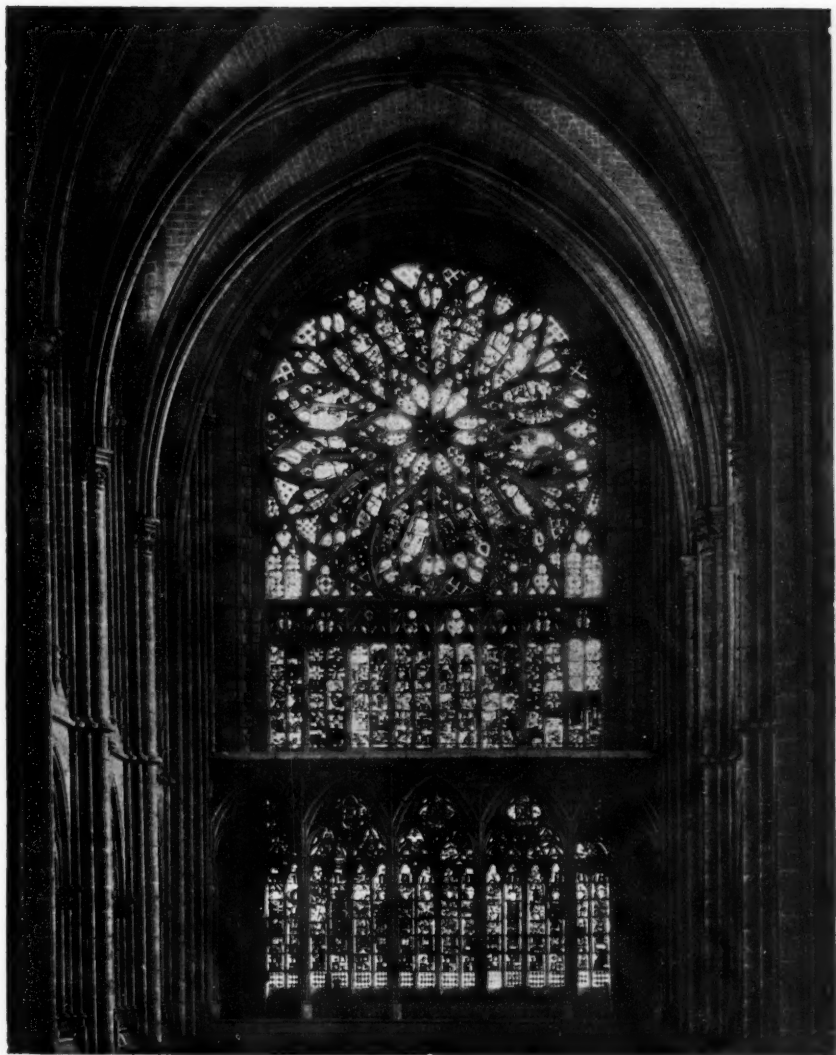
The south side of the choir screen, illustrating the life and martyrdom of St. Firmin. In quaint reliefs and still quainter old French texts, the four great scenes tell the genesis of the Faith in Amiens, from the entrance of the Saint at the left

"Le dixieme octobre Saint Firmin fit premiere entree  
Dont faustinien et les siens ont grande joye demontree"

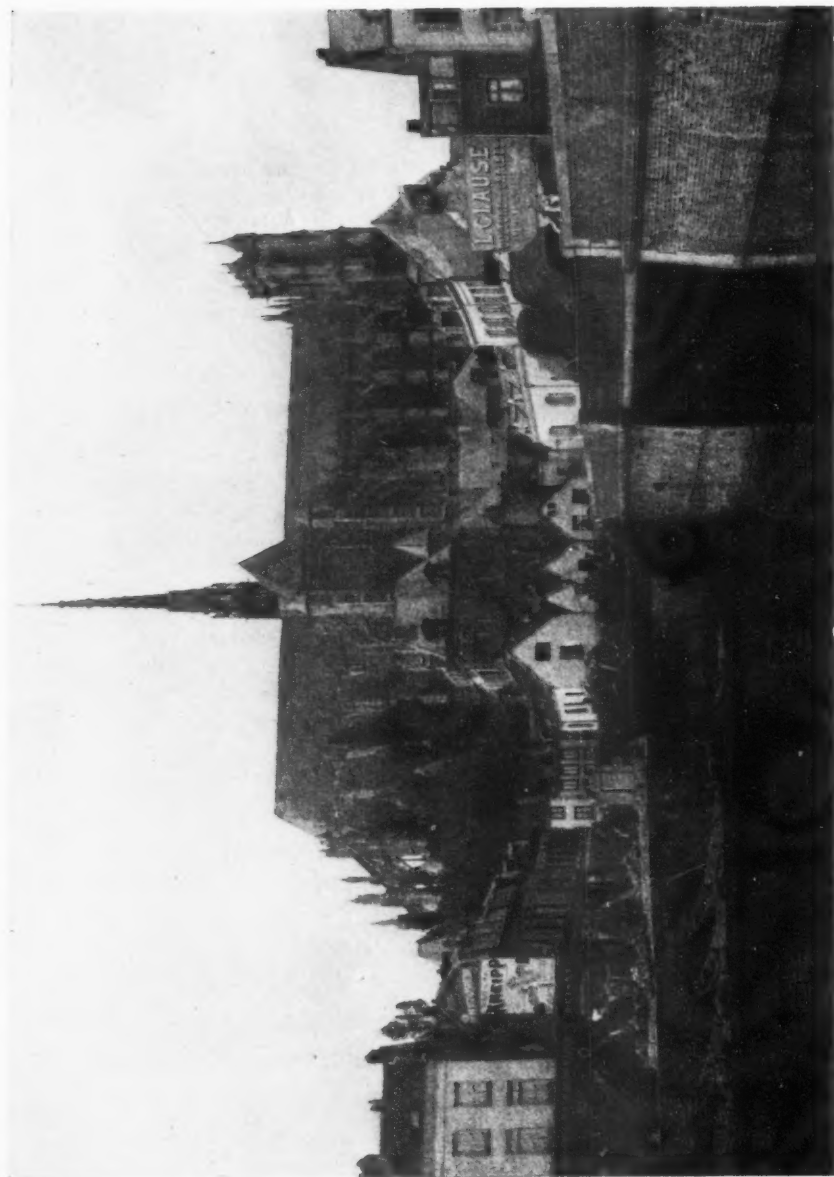
(The tenth of October St. Firmin made his first entry, Faustinian and his people demonstrating their great joy), his preaching to the eager Amienois (Panel 2) his baptising of a noble young Roman lady (No. 3), to his sentence by the Roman Governor (Scene 4) and his execution by a very Gallic looking Roman soldier clear outside the picture at the right. At the extreme left, beyond the gate, is the kneeling figure of the Canon Adrien d' Henencourt, who presented the paneis to the Cathedral, while below, in his tomb-niche, is the effigy of the Bishop Ferry de Beauvoir, of the sixteenth century. The screen on the north side of the choir is decorated with a similar series of reliefs telling the story of John the Baptist and Salome.

whole, presenting a construction that is not only lighter, but which shows how much better its architects had grasped the Gothic principle than their predecessors. Indeed, no other ecclesiastical construction in the world reveals so much skill in its audacity, so much certainty of means. Soaring up to the almost inconceivable height of more

than 140 feet, this "luminous nave with its dilated walls" (L. Hourticq), so cunningly blended of imagination and mathematics, raises a structure of material, of glass and stone, so noble, so uplifting, so delicately mighty that nothing the human mind has ever conceived in architecture compares with it for grandeur and sublimity. Here is a



The "Fire Window" of Amiens, which illuminates and colors the south transept. No more gorgeous example of color and radiance is to be found in the Cathedrals of France than this wonderful flame-colored, variegated, opalescent screen of glass, whose myriad hues range from one end of the spectrum to the other, and b end, at a distance, into ruddy flame that blazes there in the end of the mighty transept like a promise set in the heavens.



But always and above all else, Amiens is Venetian, with its houses rising from the streams, its market-boats like black gondolas, and its people on terms of easy familiarity with their Cathedral of the Beautiful God, whose vast shrine glimmers back at the beholder from every canal and stream. What would it have been had the plans of Master Robert de Luzarches been carried out completely, and the vast edifice been crowned with the spires its western towers were intended to have, the crossing given a great tower of its own with a tapering spire daring to pierce the very sky, and the transcripts added to and beautified with slender spires like pinnacles! Very few of the great cathedrals stand today as they were designed, but we may be thankful that this one of Notre Dame d'Amiens was spared, above all the rest but Reims; perhaps even above Reims, because of its perfection and unblemished quality as the fittest representative of the Gothic style, and so, the most truly interpretative of all French structures.



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covered fairy city ready for its population, waiting to steep their souls with the heavenly visions of its stained glass, with the deific harmonies of its vast organ, with its very size and form; so much so, in fact, that even though the edifice be empty to the doors, its solemn, mysterious, sentimental sovereignty enthalls the beholder, and he vibrates with the shock if a door bang or a key squeak in a disused lock. It is an epitome, full of compressed detail, of both spirit and manual skill, of religion and civic pride, of the pomp and dignity of the Church and the material force and culture of the State. And in the case of Amiens at least, the careful student is struck by the architects' ability to compel such an amazing impression of loftiness and grandeur with such a just and moderate proportion of actual height, and to give so vast a mass the similitude of such airy lightness.

No words that have ever yet been set upon paper have been able to expound the full consequence and purport of the Gothic. Only its implications can be shadowed forth vaguely; but we can all to some extent grasp its pellucid clarity, the noble gaiety of every honest, outspoken part, the unequivocal wholesomeness and virility of each clean-cut detail. Bit by bit, as we enter into the spirit of the age that built it, we can see and understand the high tension of every member, stretched and rigid yet elastic, so nervous and vibrant with life that the tap of a hammer upon shaft or chord wakes the resonant twang of a giant harp-string. Indeed, had auditors been on the spot when the shells of 1918 crashed into it, they might well have heard this House of God give voice plainly to the pain of its senseless wounds!

Impossible as it obviously is in a short

and non-technical discussion of so involved and highly technical a theme as an architectural style to go into satisfactory detail, it may yet be pointed out that the genius which planned this vast nave and its glorious *chevet* was not the simple miracle of one brain, but the application of cumulative experience. Success is oftenest the crown of a series of failures. It was so here at Amiens. No perfect Gothic structure had ever before been reared. But by avoiding the awkwardness and mistakes, the shortcomings and incertitudes of previous idealistic dreamers, the builders of Amiens achieved a plan unsurpassed for dignity, utility and soundness of principle. And how was this plan finally attained? By evolution. The nature of the Christian Faith and its needs, the character of the site, the essentials of religious symbolism, of vaulting, of illumination and so forth, were some of the considerations from which grew the whole.

A Gothic church could not be made as wide as imagination, yet it could be as long as the architects pleased. If too long, however, it became a plain tunnel. The addition of transepts, thrusting out to north and south, not only took away any suggestion of a tunnel, but opposed massive buttresses to the soaring longitudinal vault of the nave, and at the same time fulfilled the aesthetic purpose of giving the edifice its symbolic form of the Cross. It is evident, then, from this slight indication, that Gothic plans were not single things, but that even in the case of Amiens, they grew and grew organically until, by patient testing and adjustment of scheme with scheme, the sum of perfection was attained.

The vaulting of the nave exemplifies strikingly not only this, but the difference between Amiens and the ancient

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forms, in which a building was reared with flat walls and covered by a flat roof of wood, or even of stone, that exerted only a straight downward thrust. The vital arch that gave the Gothic its character is not fettered here in colossal masses of masonry as Caracalla fettered his in the titanic *Thermae* out in the Campagna, in the days when the flat-and-square construction had developed into arched edifices. On the contrary, scheming to save masonry and expense and add nobility, the architects of Amiens and of other Gothic cathedrals sent their slender, elegant arches flying straight at one another's heads, leaping through the gloom until, leaning full weight one against the other, they give a magnificent picture of arrested motion, of the solving of as delicate a problem in equilibration as any aviator has to face.

As for the apse, or *chevet*, the more we study it, the clearer becomes the evidence of cumulative experimenting—in previous edifices—and the rejection here of every mistake. Begin with the apsidal plan of Noyon, pass on to Notre Dame de Paris, then to Chartres, and come for the sum of their virtues, the absence of their defects, to Amiens. The vast polygon of radial chapels stands upon the arc of more than a semi-circle, thus allowing the ribs of the vaulting not only to meet in the centre, but to be true radii of the arc. The scheme was so simple, so harmonious, it seems to us astonishing that the previous architects who approached it could have failed to hit exactly upon it in their efforts for perfection.

Of the sculptured decorations and figures both within and without, it must suffice that the Gothic made no use of human figures as caratides, since such treatment would not have been conso-

nant with the spirit of the style. Hence those corbels and other minor features throughout nave and choir, as well as upon the façade and outer walls, which have something the semblance of supports will be found, upon closer observation, to be merely decorative features. Even when, as sometimes occurs, shaft or column and figure are hewn from a single stone, they are so distinguished as to make it perfectly clear which member carries the weight. Gothic statues are never actually niched, either, though they are very frequently framed or sheltered by ledge and canopy; and though they thus have no architectonic function, they so exquisitely harmonize with the general idealism as to be inseparable from it. No other school of architecture the world has ever seen has been able to make the purely necessitous mechanical and the purely aesthetic decorative cohere to anything like the same degree.

This is equally true of the remarkable wooden stalls and decorative panelling of the choir, to many the loveliest feature of the whole noble edifice. Here is beauty indeed, beauty humbly and soberly wrought, for the glory of God and the sheer love of good carpenter work. The stalls were an innovation, not introduced until the Cathedral was almost three hundred years old. In 1508, Maistre Arnold Boulon, "ménéusier d'Amiens," took the contract, at seven cents a day each for himself and an apprentice, and a flat rate of thirty-two cents apiece for each image carved by Antoine Avernier, an image-cutter. Before long Master Arnold realized the size of his task, and added Alexandre Huet and later Jhan Trupin to his staff. The hall of the archiepiscopal palace was turned into a studio for the time, and the carving all

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done there. About fourteen years later the chips were gathered up, the last image placed, and the greatest piece of Flamboyant Gothic carving the world has ever seen was complete. And what carving it is! Oak that once grew close by in the Picard forests, and oak that came by the slow and arduous transportation of the sixteenth century from Holland, gave the brave carvers their material. And right merrily did they hack and hew at those great blocks in the hall of the palace. Not too proud, the good workmen, to learn of others, either, for we find Master Arnold visiting Beauvais and St. Riquier, and later, accompanied by Huet, studying the carvings of Notre Dame at Rouen. It is a marvel, this woodwork of the choir stalls, and not the least of it is the fact that not one single nail or bolt or screw is to be found anywhere in it. Every panel, every piece of whatever sort, is mortised and tenoned together with the exquisite care and skill of men who loved their work and expressed themselves in giving it its finest manifestation.

But all the wonder of the choir is by no means within it. On the walls to north and south are panels of stone carved in high relief and vividly colored, representing, on the south, the story of St. Firmin Martyr and so of the conversion of the City of Amiens, and on the north side, the epic tale of Herodias and John the Baptist. Of the two sets of reliefs, those dealing with the tragic end of St. John the Baptist are the finer, with an attention to detail that is most gratifying: especially in that final scene wherein the unknown sculptor presents a Salomé who has the decency to faint!

\* \* \* \* \*

The Great War is over. Peace has come again. Men's hearts are attuned

once more to sounds and feelings less harsh and racking than the rage and fury of battle. Go, then, at peace; stand at rest in the calm nave of Amiens, or what other great Gothic shrine you will. Before you the giant corridor reaches ever eastward to the areola glowing about the chancel. On every side are the glories of brilliant windows, graceful carvings, rich and varied tapestries or paintings. Overhead the soaring vault roofs these storied avenues where choral processions move with stately step and slow, while the organ thunders softly with the voice of Sinai through dim blue incense clouds . . .

Yet all this is not the Cathedral. Not in decorations or windows, music or incense does the Gothic spirit reside. For, whether at Amiens or Laon, Soissons or Noyon, Reims or Chartres or any of the other splendid French Cathedrals, under and about all else there is the solid, sound, enduring fabric, balanced and tense as a ship of the air, beautiful in its own structure beyond the necessity for super-decoration. Standing there in the midst of it, absorbing it all with a mind free to its ennobling influence, one comes by degrees to the true appreciation of what it means, to the realization that the Gothic can neither be described by word nor drawn with pencil. Arch by arch, stone by stone, it must be discovered, learned, comprehended as a vital organism which expresses growth and activity. Then, and only then, can beholder and student alike rise to something like the plane where stood those deep thinkers of six centuries ago who, growing themselves, were able to give the immortality of life to the lordly stone and glass and wood and fabrics that expressed themselves and their growing civilization.

*Northport, New York.*



Richard Norton, 1918.

In the uniform of the American Volunteer Motor Ambulance Corps in France. This was the uniform adopted for all the volunteers of the corps. The badges on the collar and the buttons were those prescribed for the Sanitary Sections of the French army. The cap shows the badge of the American Red Cross.



Figure 1. Head of Athena, discovered in the American excavations at Cyrene in 1910-1911.

## RICHARD NORTON

BY FRANCIS W. KELSEY

RICHARD Norton was born on February 9, 1872, in Dresden, Germany, where his parents were spending the winter. In the home of his father at Cambridge—his father was Professor Charles Eliot Norton, of Harvard University, perhaps best known to readers of *ART AND ARCHAEOLOGY* as founder of the Archaeological Institute of America—he grew to manhood among surroundings of refinement and inspiration. Following the ordinary routine of studies he graduated from Harvard in 1892.

As an undergraduate, young Norton developed a strong bent toward classical studies, but on the literary rather than the linguistic side. Afterward he studied in Germany, and in Munich listened for a time to the lectures of Furtwaengler on Greek Sculpture. The methods of the German lecture-room, which too often put the acceptance of dogmatic utterances of the professor above open-

minded search for truth, did not appeal to him. He preferred to work with original materials in Athens, where the American School of Classical Studies provided the requisite facilities. The first published result of these years of study was a notable contribution on *Greek Grave-Reliefs*, which was published in 1897, in a volume of *Harvard Studies in Classical Philology*.

The founding of the American School of Classical Studies in Rome made it necessary to appoint someone as lecturer on Greek Art who should have as his special field the Greek masterpieces in the Vatican Museum and other Roman collections. The appointment came, unsolicited, to Norton, who so impressed himself upon his students that the way was opened for his selection as director.

He served zealously and valuably the School of Classical Studies in Rome as director for eight years, from 1899 to 1907. Upon his retirement from this





Figure 2. Pluto and Proserpina, by Bernini. From Richard Norton's "Bernini and Other Studies in the History of Art."

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responsibility he continued his studies in Art as European expert for the Boston Museum of Fine Arts. Meanwhile he had supplemented his investigations in museums and ruins by field work. In 1903 he went with the Pumpelly Expedition to Central Asia, and the following year he visited the ruins of Cyrene, in order to determine the availability of the site for excavation.

After extended negotiations an iradé for the excavation of Cyrene was obtained in May, 1910, and Mr. Norton again visited the site, to work out a plan of operations. His report was accepted, and he was placed in charge of the undertaking.

The expedition for the excavation of Cyrene was organized under the joint auspices of the Archaeological Institute of America and the Boston Museum of Fine Arts. The funds were supplied by Mr. James Loeb, who offered to contribute \$5,000 a year for three years, and by other contributors who made up a total of fifteen thousand dollars for the first year. Mr. Allison V. Armour placed his yacht at the service of the expedition.

The staff comprised, besides Mr. Norton, Herbert Fletcher De Cou, Joseph Clark Hoppin, C. Densmore Curtis, and an English physician, Dr. Sladden. The work at Cyrene commenced in the latter part of October, 1910. Though greatly hindered by the difficulty of securing reliable workmen and by stormy weather, it made good progress.

The excavation was under the protection of Turkish soldiers. Nevertheless, the presence of Americans in the region was resented, and certain men of local influence concluded that if they could kill the director of the expedition the Americans would permanently leave

the country. For the equivalent of one hundred dollars in gold—there is reason to believe—two Arabs planned the murder. One morning in March, 1911, they lay in wait behind a wall less than thirty yards from the path by which Mr. Norton usually led the workmen from the camp up to the excavation. The Turkish guard was lax. On that morning, however, Norton was detained in camp, and his colleague, De Cou, going up with the men, fell mortally wounded by two bullets.

In the face of this tragedy Mr. Norton and his associates with steadiness and courage finished the first season's campaign, and planned to return the next autumn. The finds were noteworthy, and inspired great hope for the future; the most important was the now well-known head of Athena (Figure 1). Norton's preliminary report on the season's work, published in the *Bulletin* of the Archaeological Institute for 1910-11, is a model of its kind. It was also his last report on Cyrene, however, for the breaking out of the war between Italy and Turkey put an end to excavating by Americans in the Cyrenaica. Visitors to Rome in recent years have seen in the Museo Delle Terme the Aphrodite from Cyrene, a masterpiece of rank yielded by the continuation of the excavations begun by Americans.

Resuming his work for the Boston Museum of Fine Arts, Mr. Norton lived generally abroad. He visited France very shortly after the first battles of 1914, and was stirred by the realization that the ambulance service of both the English and French armies was woefully inadequate, that many hundreds of lives were being sacrificed and many thousands of wounded caused undue suffering on account of the failure to transport the wounded quickly from the bat-

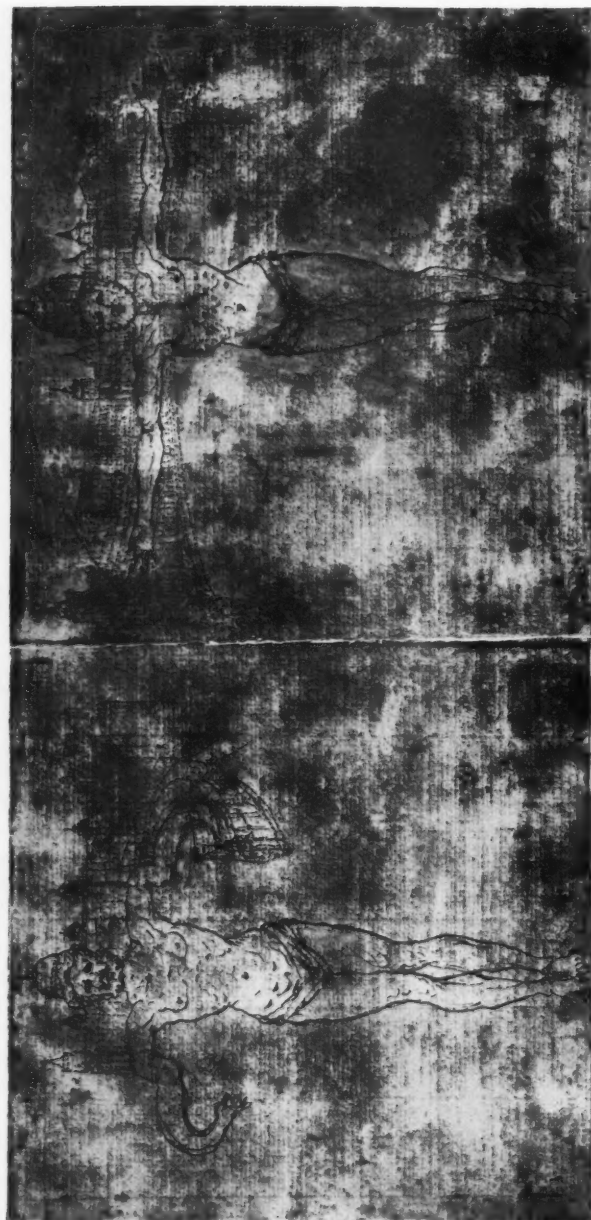


Figure 3. Study for the Piazza of St. Peter's in Rome, by Bernini. From Richard Norton's "Bernini and Other Studies in the History of Art."

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fields to the hospitals. He returned to London and organized the American Volunteer Motor Ambulance Corps; ambulances were obtained in part by gift, in part with funds contributed for the purpose, and were manned by volunteers who gave their services.

At first the ambulances were attached to the British army. Soon a rule was found which made it impossible for a citizen of the United States to work within the British lines, and the Corps was divided, half of the ambulances being left in charge of a British officer, while the other half, under the command of Norton, was attached as a Sanitary Section to the French army. Not long afterward an ambulance section organized by Mr. Herman Harjes of Paris was added, and to these two sections two other sections, equipped with funds supplied by Mr. R. W. Goelet of New York, were later added, and all these sections were adopted by the American Red Cross. Further accretions in 1915 and 1916 brought the number of ambulances under the command of Norton, now serving as an officer of the American Red Cross, to about two hundred, operated by a force of more than seven hundred volunteers.

The work of Norton and his volunteers in transporting wounded men under conditions of indescribable hardship and danger has been commemorated in numerous articles, and in at least two books, *The Vanguard of American Volunteers*, by Edwin W. Morse (New York, 1918), and *The Harvard Volunteers in Europe*, by M. A. DeWolfe Howe (Cambridge, 1916). His service was recognized by the conferring of several military decorations; and also the Cross of the Legion of Honor.

Our military regulations do not provide for the use of volunteer ambulances,

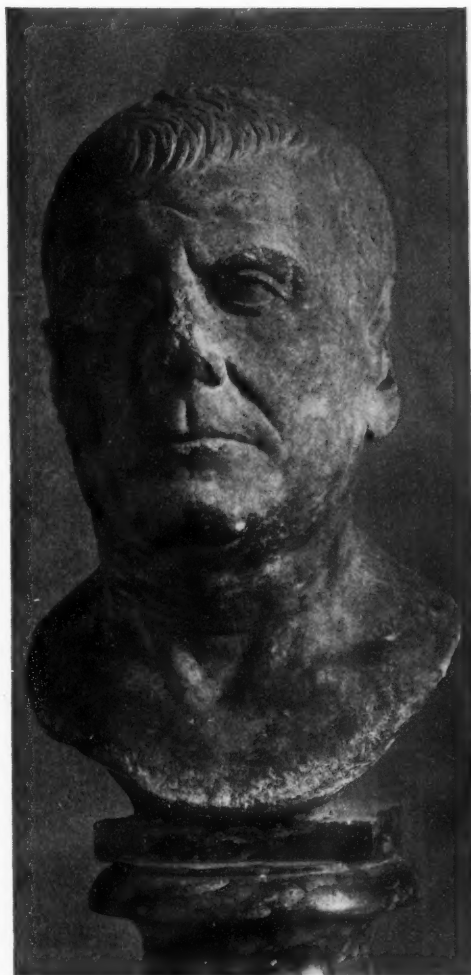


Figure 4. Portrait of an old man, Brandegee collection. From Richard Norton's "Be nini and Other Studies in the History of Art."

but when the United States entered the war Norton was invited to continue his work, with the rank of Major in the American Army. Feeling that the ambulance service was now adequately reenforced, he declined the commission, and joined our Naval Intelligence Service in Paris. Here his knowledge

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of European languages and conditions placed him in a position to render aid that has been recognized by his superiors as invaluable. The end of the war, however, he was not to see. He was stricken with a sudden illness which, probably in consequence of the strain and hardship that had taxed his endurance since the beginning of the struggle, he was unable to throw off; he died in Paris on August 2, 1918. A daughter, Susan, survives him; his wife was Edith White, daughter of Professor John Williams White of Harvard University.

Richard Norton united two qualities which are ordinarily believed to be incompatible, executive ability of a high order in dealing with men, and an extreme delicacy of perception which gave assurance and value to his opinions as a critic of art. His ability to "bring things to pass" was manifest in his work in Rome, at Cyrene, and in the ambulance service in France. His leadership evoked the best in men, and inspired confidence and devotion.

As a critic of art Norton left much less in written form than might have been desired. He was late in maturing, and it is probable that if his life had been spared his studies would have yielded a more ample harvest. Apart from articles in several journals, such as the *American Journal of Archaeology*, his best work is in the volume *Bernini and Other Studies in the History of Art*, which was published in 1914.

The study of Bernini is sympathetic. The author's point of view and manner of expression may be illustrated by a passage comparing Bernini's Proserpina (Figure 2) and Daphne:

"Though such slight criticism may be passed on these two works, the other two, the Proserpina and Daphne, are not open to any similar attack. They are

magnificent, and compel admiration even from those whose training would tend to limit their preferences to work of another type. Never was the spirit of the two stories more fully understood or more adequately rendered. Never was marble managed in more masterful fashion and given such flux and flow of life. One's breath catches as one looks, for it seems no longer a work of art before one's eyes, but life itself. There is the dark, passionate rape of Proserpine, her splendid soft body shrinking and twisting in the grasp of the undeniable, compelling God of the underworld. There is the sweet, sad loss of Daphne, her exquisite springtime figure fading and changing into the rustling silver leaves in fright at the too hasty claim of her lover. Her face is still lovely, though the wide eyes and open mouth show her fear, but is there nothing in her fear of loss of her dear pursuer? And what of him? Not to be thought of as Olympian brother to the cruel, forceful Pluto. His face and action betoken the tenderness that would save the woman he loves from the heartless folly she would thoughtlessly commit. In the one group the storm and rush of passion; in the other the tender restraint of love. Both purely Greek and classic, and both carved with such consummate mastery that we forget the marble and see only the dark tartarean glow and hear only the whispering of the sad leaves."

A service to students of Bernini was rendered by including in the volume adequate illustrations of the remarkable collection of models by this sculptor, which is now in the Brandegee Collection at Brookline, Massachusetts, as well as the sketches showing the development, in Bernini's mind, of the plan for the Piazza of St. Peter's in Rome, also



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in the Brandege Collection; for the plan of the Piazza had its origin not, as currently assumed, in a purely geometrical design, but in a poetic and religious conception (Figure 3).

Another study in the same volume deals with the art of portraiture, and in it several theses of general application are illustrated by concrete examples. Among these is a portrait of an old man in the Brandege Collection, previously unpublished (Figure 4), which Mr. Norton characterizes in these words:

"We may illustrate what has been said by glancing a moment at a portrait of an unknown old man. This is a superb example of Roman portraiture of the time of the Republic. It cannot lay claim to any beauty of form or feature; it is uncompromisingly homely. Nevertheless it has a certain fascination for the beholder. The sculptor was a great master. The way in which he has rendered the signs of old age in the withered neck, the irregular wrinkles of the brow, and the uneven mouth is magnificent. It is realism of a perfect kind, for the evidence of the wear and tear of life is

subdued by and made minor to the splendid and enduring vigour of the mind and character behind the cheerful old face. What an old age! The sap may be running slow, the body may show the blows dealt by life, but the stiff, short hair is still thick, the head is still held upright and forward. It is a face of a clean-living, plain-thinking man, one who had 'held both hands before the fires of life,' and seems to scarcely suppress a smile at the thought that anyone should want a portrait of his old face."

The written word, however, can convey no adequate impression of Norton's power as an interpreter of works of art in their very presence. Many lecturers on art with much pains prepare themselves on what others have said, and interpret objects of art, so to speak, from the outside. Norton emphasized "the seeing eye." Impatient of second-hand knowledge he worked directly from the object, whether statue or painting or monument of architecture. His discernment of refinements impressed competent students as a revelation.

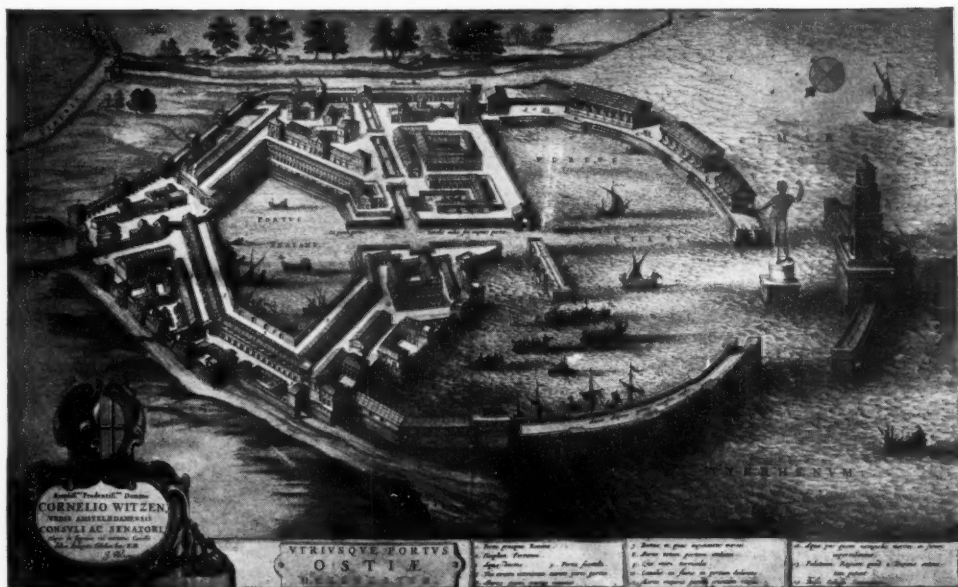
*University of Michigan.*





Ostia was the granary of Rome. The grain which came from Sicily, from Egypt and Africa, was unloaded at Ostia into immense warehouses, and preserved in very large terracotta vats—dolia—, until it was shipped to Rome.

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The Port of Ostia, constructed by the Emperor Claudius and enlarged by Trajan. A restoration made from a Roman coin of the Empire. The commerce of the whole Latin world flowed in this port; the larger boats were unloaded here; the smaller ones were towed up the Tiber to Rome.

### A RIVAL OF POMPEII: OSTIA, THE PORT OF ROME.

By GUIDO CALZA

Inspector of the Excavations and Monuments of Ancient Ostia

PERHAPS no part of Italy is so interesting, poetic, and profoundly suggestive, as the desolate Campagna which extends around the walls of Rome, and which is shut in by the mountains and by the sea. Although the Alban and Sabine Mountains shut it in on the east, robbing it of the first light of dawn and of the first ray of sun, the sea—no, the sea does not shut it in, but, as if taking pity on this coast, where there is not one rock to offer resistance, the sea appears, instead, to be a continuation of the softly undulating land, only a little less immutable, and only a little more languid. These Latin waters

would seem to prolong by their deeper breathing the musical silence of that plain, which Rome has willed to be deserted by man and sterile of harvests, in order perhaps, that that Empire, dominion over which has been lost to her, may continue through the ages. What profound things this landscape narrates! Three ancient Sisters, who have not known old age, will be our guides: Poetry, Legend, and History.

Poetry says: "This is the land on which, after long wandering, Father Æneas fixed his gaze, as if asking where, on this undulating plain, Rome's high destiny should be prepared. And when the fatal prow cleaved its way be-

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The Temple of Vulcan, the largest temple in the center of the city. It was here that the people of Ostia worshipped the God of Fire.

tween Tiber's wooded shores, a cry went up from the company of heroes—their eyes still red with the flames and the blood which had made their Fatherland desolate:

“Hail, land for me predestined by the Fates!

And you, ye true Penates of Troy,  
Hail! Here our home, and here our country lies.”

How changed these places are! Virgil described them as he actually saw them during the first century of the Empire, when the undulating plain which extends from Ostia to Laurentum, and from the mountains to the sea, appeared worthy indeed that Rome's high destiny should have been prepared there. It is easy to understand why the Poet of the triumphant Latin race designed that Æneas, the hero-founder of the Latin race,

should first behold this land fertile, smiling and happy, to which the all-wise will of the gods had directed him. Virgil saw the banks of the Tiber crowned along their whole length with graceful woodlands, splendid country-seats, and delicious gardens, and, on its tawny waters, boats laden with the commerce of the world, which spread Latin sails to the wind, and, near its mouth, a great and wealthy city, Ostia, Rome's first colony, displaying her signal-lights and asserting for more than three centuries, the rights of Rome to the Mediterranean.

To speak of Ostia is to speak of Rome because Ostia signals the first expansion of Rome on the sea and whoever recalls how great a part Rome's dominion over the sea played in history, must render due praise to Ancus Martius, who founded the first Roman colony at the mouth of the

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View of the main street of Ostia—decumanus, taken from the theatre. This street was 2000 yards long, and extended from the entrance of the city to the sea. 450 yards have been uncovered.

Tiber in order that it might keep watch over the sea. This rough and uncultured kinglet of a tiny city with a poor populace, which had not yet known a hundred years of history, displayed sane political perspicacity in giving a sea-port to Rome.

Ostia's first duty was to furnish salt; and the founding of the new city was considered so important and so auspicious for the future of Rome that Ancus Martius celebrated the event by distributing 52,000 liters of salt to the people; Rome no longer wished to see, from the heights of the Palatine, Etruscan sails floating on the river. And the Tiber soon became insufficient for the commerce of the city, just as a single hill no longer sufficed for the demands of her industrial activity. Rome, perhaps, owed the first impulse to become a great and powerful city to Ostia, because Ostia gave her a broader vision of life, and the sea a vaster horizon than that of the

Alban Hills and the Tiburtine Mountains.

Not a trace exists of the Ostia of the kings, which must have been only an insignificant village of huts; but, on the other hand, the ruins of the Republican city are quite numerous and important; and it may be affirmed from recent excavations that Ostia followed the development of Rome step by step. The commerce of oil and grain was added to that of salt.

Ostia placed herself in the service of Rome, and, by harboring trading-vessels from every part of the world, insured food for the Plebs, and luxury for the Patrician. Toward the close of the Republican epoch, the mouth of the Tiber which served as the port, was already silting-up with the great quantity of sand which makes its waters tawny.

Caesar was the first to think of constructing a real port; but the honor of the undertaking was reserved for



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An apartment house at Ostia with a marble stairway. Inside are preserved a great many interesting pictures.

Claudius, the third emperor of Rome. This port was constructed on the right of the Tiber, three kilometers from Ostia; and Claudius inaugurated it twelve years later, in 54. Between the years 100 and 104, Trajan made it more safe, and enlarged it by adding a spacious basin. The port was surrounded by arsenals and warehouses with porticoes. Its conspicuous ruins have been only too little explored, and have been, for too many years, the domain of briars and saplings, and the haunt of shepherds and plowmen. A canal was excavated, placing the Port in communication with Rome by way of the river, by means of which the Tiber flowed into the sea through two arms; between them was an island called today Isola Sacra. A road traversed this island, connecting Ostia with her Port. Thus Ostia, the real city, the center of business and life, lay on the left bank of the Tiber, and the Port, with the warehouses on the right. Trajan's Port Claudius lent new importance to Ostia.

It matters little that history tells us almost nothing of her life and development, for her ruins speak with eloquence and truth. Ostia had, in fact, all the typical characteristics of a commercial city. Built, even as early as the Republic, according to a prescribed plan, she widens her streets during the Empire, and constructs new ones, bordering them with arcades, improves her warehouses, erects dwellings three and four stories high, multiplies the number of her temples in order to welcome the gods of all the peoples, and lavishes a wealth of marbles and mosaics on these public buildings, which she has copied directly from those of Rome.

The Emperors interested themselves in her development. The aqueduct, as well as much liberality, was due to Domitian; Ostia was, as an inscription records, re-built and extended by Trajan.

Septimius Severus and Caracalla enlarged the theatre and the garrison of the Watch; Antoninus Pius re-

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Excavating Ostia. The earth removed from the ruins is carried off on a Decanville railroad and dumped into the Tiber.

constructed the Baths; Aurelian adorned the city with a Forum which bears his name; and made her a gift of one hundred columns of giallo antico, twenty-three feet in height; and in 309, the Emperor Maxentius established a mint at Ostia.

Note also the prodigal generosity of her citizens—for instance: one very rich Ostian provided for the restoration of seven temples, for the paving of a street near the Forum, for the apparatus of the public scales in the market, and, also, paid a tax of a million francs out of his own pocket to the municipality of Ostia.

The population of such a city must be cosmopolitan—Romans, Italians, Africans and Orientals, and pilgrims and Barbarians congregate here, form-

ing a population of eight thousand souls, with slaves and workmen in the Port, sailors, tradesmen, manufacturers, and rich and enriched commercial agents. Every kind of merchandise arrives here to be transported to Rome: grain and wine and oil, and Spanish wool, and silk, and glass, carpets from Alexandria, even fish from Ponte, medicinal herbs from both Sicily and Africa, Arabian spices and perfumes, pearls from the Red Sea, wood from the Atlantic, diamonds, African and Asiatic marbles. Ostia sees—even before Rome—what marvels the world possesses, and what tributes the Empire receives from her subject provinces. The Ostians, promenading on the banks of the Tiber, can hear the news of the whole

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The Exchange of the Commercial Associations of Ostia. The merchants and owners of boats met here to settle the prices of food-stuffs and the means of transportation.

world, admire the costumes of all nations, and listen to their various dialects.

But Ostia, born almost with Rome, and the dearly loved daughter of Rome, declines with the decline of her mother. Her economic and commercial development is arrested; the Barbarian invasions commence, destroying the security of the city which Rome can now neither watch over nor protect.

Ostia's last cry of greatness is a cry of mourning and of death; before embarking for Africa, Saint Augustine mourned the death of his mother, Saint Monica, here at Ostia in words which seem, in very truth, dictated by a god.

Rome depopulates, Ostia dies; and though Rutilius, that spirit of pagan poetry, threw a last vain cry of hope into his verse:—"Yet again shall the Roman

fleet plow triumphant Tiber's waters!" —he was afterwards constrained to write this melancholy distich, which is like a funeral inscription to be placed over the grandeur of Rome and of Ostia:—"Hospitis Aeneae sola gloria manet." ("Only the glory of Aeneas remains in this place.")

It is sad—this picture of a great and sumptuous city on which Death advances day by day, suffocating her industrial vitality, and snuffing out her exuberant life. Never more shall the citizens of Ostia crowd to the Tiber's mouth when, far out at sea, sails of Latin boats are sighted, laden with who knows what tribute of marbles, purple-fish, stuffs, jewels—with who knows what sports of nature and exotic plants to beautify the gardens of Rome—with who knows what new image of a deity

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to which a temple shall be erected or an altar raised—never more! An approaching sail almost inspires terror; the people seek refuge in their houses and in the temples, demanding whether Rome can once more save her Campidoglio, whether Ostia shall see the sanctuaries of the pagan gods untouched and the Cross of that newest Faith respected and held sacred. The richest inhabitants fly in search of new fortunes; the poor remain in the city, where, little by little, the streets become deserted, and the fields are left uncultivated; nothing more arrives at the warehouses which have seen grain from Africa and Sicily, and olives from Spain heaped mountain-high; little by little the roofs of the edifices and the walls of the dwellings fall with age, which neither the hand of man nor a providential pause of Fate arrests; the marble columns tumble down, breaking their capitals and scattering the fragments; the pavements and ceilings cave in; and, slowly, day by day, their ruins accumulate on the mosaics and wall-paintings—abandon does its work. The city is buried four or five meters deep beneath her own masonry; and Nature lends a mantle of dense, wild growth to hide the members of the great skeleton.

Violent destruction had, perhaps, been better, or a ferocious attack which, in one single instant, would have saved the city from this piteous spectacle of diminishing in importance and in life, from seeing the fountains of her vitality exhausted and feeling herself depopulating, from becoming a skeleton day by day, and beholding herself despoiled of what was hers by peoples who knew neither the Latin tongue nor Latin civilization—from this tediously long, irreparable work of death. It had been better for the inhabitants of Ostia to face



Entrance door of the offices of the Grain Measurers, one of the workingmen's associations of Ostia. This is a typical example of the architectural decoration of buildings at Ostia constructed entirely of brick.

a nameless Barbarism and a scepterless force with the resignation of death, rather than the pitiableness of living a life of misery and melancholy.

Pompeii was spared the piteous sadness of feeling herself die a little each day—Ostia was slowly spent.

Since the year 408, when Rome opened her gates to Alaric, who rushed in with his rapacious Gothic hordes, Ostia became the natural road for all bold robbers tempted by the riches of Rome. And Ostia had to mourn the nearness of the sea which had made her fortune, and, abandoned by her inhabitants, has never been repopulated. Malaria has infested the soil, and—just as the ashes of Vesuvius have done for Pompeii—has prevented her from con-



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A Happy Augury  
A Victory recently discovered at Ostia.

tinuing to live through the ages. This is why we find the image of an Imperial Roman city almost intact. In 800, Gregory IV built a small suburb here, which he called Gregoriopoli; but it had a very brief existence. And towards the close of the year 1400, Cardinal Giuliano della Rovere constructed the

Castle of Ostia for the defense of the Tiber; he employed Baccio Pontelli as architect, and Baldassarre Peruzzi as painter. And here behind its triple defenses of Saracen walls and watch-towers, the Papal troops were collected to resist with arquebus and cannon the Corsair's furious onslaught. But now, objects of art are collected here from the neighboring city, which is being uncovered to the light of day. This Castle, which was once an instrument of war, is now an instrument of peace and culture—a museum. This is the story of Ostia in brief.

Ostia merits a comprehensive and systematic program of excavation. The importance of her resurrection is enormous. This is the city, which, for at least seven centuries, lived the very life of Rome, which, for seven centuries, served by giving life to Rome. Continue your promenade among the basilicas of the Forum and through the halls of the imperial palaces on the Palatine, if you would feel instantly and vividly the pulsations of the history and of the political life of Rome. But come to Ostia, if you would reconstruct the laborious, industrious life of a commercial people.

The Roman Commonwealth was not solely was not even *above all else*, a political and an administrative institution; Rome was not solely the center of a bureaucracy and of a State without boundaries; the Consuls and Emperors, the senators and warriors were not solely statesmen, or *viveurs* or *débauchés*, they were also merchants and manufacturers, they were men-of-affairs and brokers. The population of Rome was not solely a population of clients and parasites, but a population of workmen, artisans, professional men, and contractors; the people of Rome



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were not a people who only consumed and absorbed, but a people who worked and produced. Rome was not solely a political metropolis, but a commercial metropolis.

It is possible to admire the frame at Rome, but impossible to take in the whole picture of the varied, many-sided life of the capital of the world—that intense, feverish life to which all the conquered nations contributed their energy. One admires the machine at Rome, but can understand neither its mechanism nor its motive-power; and it is Ostia, which gives us the key to all these problems.

The great importance of Pompeii lies in her making us know a provincial city; but Rome was the capital of the world. The great charm which breathes from her ruins has been given by her death, not by her life—and it was life which the Pagans held divine. The great utility of Pompeii lies in her having preserved a photograph for us with the most minute details, the photograph of an ancient city. Its image is clear-cut and precise; it instructs the hurried tourist as well as the attentive archaeologist, the indifferent lady as well as the curious dilettante. It is much to be able to see the photograph, but it is more, it is better to possess the original picture—and at Ostia we have the picture of life in ancient times. What does it import if Time has dimmed the colors and worn the canvas? I want to see clearly, but on condition that I see beauty; I want things to speak to me, but I also want to speak to them.

Ostia not only completes Pompeii, but even completes Rome itself. Ostia is not only an actual part of the metropolis, while Pompeii is a provincial city—Ostia does not only reflect and repeat Rome, while Pompeii is Hellenic in



Portrait of an unknown lady, represented with the attributes of Ceres. A severe noble sculpture of great value.

character—but, while Pompeii dates, for the most part, from the first century of the Empire, Ostia dates, for the most part, from the second and third centuries, from the period of the Antonines, from the period of wide-spread culture and of Rome's greatest prosperity, the

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A portrait of a Roman lady found in a house at Ostia.

period when the life of the ancients most resembled our own. Pompeii might have continued to live without in any way modifying the destinies and interests of Rome; but when the Tiber begins to fill with sand and can no longer harbor the vessels of Rome, it is Caesar himself who recognizes the necessity of constructing a port.

Studying Ostia, we find that our antiquarian education, got almost entirely at Pompeii, is not sufficient; the narrow, tortuous streets of the charming Campanian town do not correspond to the broad, straight streets of the Latin city, which was laid out in the very beginning on a regular systematic plan, and is almost the image of a Republican city. The systematic, regular plan of Ostia is like that of a modern American town. It has often been affirmed that the Roman dwelling was like the Pompeian dwelling. Ostia demonstrates that the Pompeian dwelling-house with its atrium and peristyle were the exception in the great city of Rome—just as the house and garden, or the cottage, are in a modern city. Ostia has preserved for us the house of the middle-class and of the people—that is: the most ordinary type of house.

And it is also at Ostia that we can study the elegant severity and grandiose force of Roman architecture in its various forms—even the private house—for the great height of her ruins (ten meters in some places) permits us to admire and study the façade, a very important architectural detail rarely found among the ruins of the ancient world.

It requires no effort of the imagination to see her principal thoroughfares extending broad and straight before us with immense arcades on either side, beneath which are shops and stores; and above are the dwellings of the people with balconies and galleries supported on travertine corbels; and we may ascend to the second floor by stairways in perfect preservation without fatiguing our imagination by acrobatic exercises.

Moreover, the architectural interest has a parallel here in the artistic interest. Although Ostia, having been

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sacked several times, cannot, unfortunately, give us what Pompeii has given us; she possesses some very interesting sculptures, closely Roman in conception and execution, which must have served as the point-of-departure for Christian and Mediaeval Art.

What cannot be said of the importance of Ostia in the history of the religions! She places the phenomenon of religious promiscuousness before our eyes—beside the Temple of Vulcan, the most ancient deity of Latium, open the doors of temples to the Mater Deum and to Mithras, "the Incomprehensible God," and near the Temple of Pater Tiburinus are those to Isis and to Serapis; and, in the midst of all these gods of the Orient whom Ostia has made welcome, Christianity is triumphant.

To excavate Ostia signifies bringing the picture of Rome's great august spirit to the light, and feeling and understanding how and why the History of Rome became the History of the World. To affirm this today, when only a tenth part of the city has been excavated, is, perhaps a paradox—but the paradox of today may become tomorrow's truth.

The present resurrection of Ostia, in praising which the people of every land and every culture concur, has been inspired and encouraged by the kindness and very active interest of His Majesty the King of Italy, whom I have several times had the honour to accompany around the ruins. His Majesty is, in truth, the *Genius Loci* of Ostia.

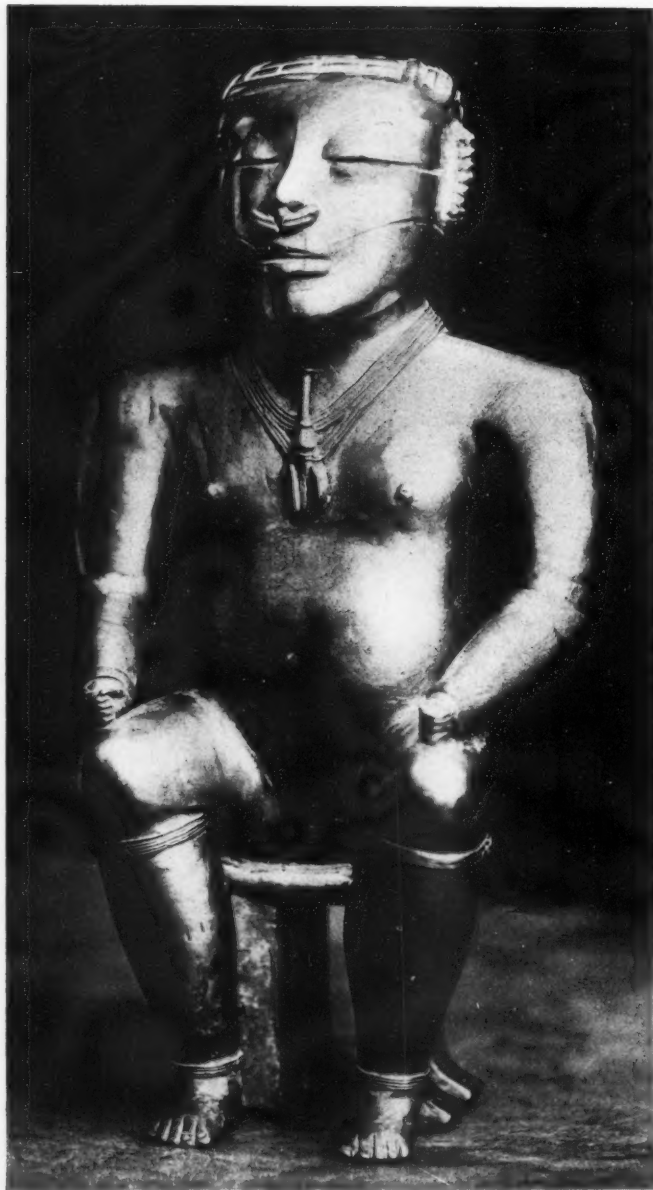
*Rome, Italy*

## ROMA EVERSA

By ALICE ROGERS HAGER

Thy glory in the dust—Rome! Rome!  
Thy streets, so vilely choked with blood and flame,  
Thy purple gardens, blossoming in Jove's name,  
Where love and laughter made a golden home—  
In arch and portico the precious loam  
Lies fouled by barbarous feet; vestal and dame,  
Children at breast, and men of ancient fame  
Go down together in Tiber's pitying foam.

Rome! Rome! thus do the mighty fall;  
And man's high castle, builded with such pain,  
Forgets its keep, when frolic decks the hall,  
Till the foe knocks and stark-eyed Furies reign;  
Know, while within thy gates rides the mad horde  
Peace only rests beside a sharpened sword.



Golden image doubtless representing an important deity. It appears to have been formed by hammering sheet gold over a model. It is possible that the ornaments were added and fixed in place by fusing gold dust under a blow pipe.

# MASTERPIECES OF ABORIGINAL AMERICAN ART

## VI. WORK OF THE GOLDSMITH

By W. H. HOLMES

THE discovery of the New World opened a fascinating chapter in the history of human enterprise and achievement, and dreams of conquest and visions of fabulous riches fired the imagination of the people of western Europe. No single occurrence, perhaps, proved more potent in stirring the spirit of adventure than the discovery of gold in possession of the natives encountered by Columbus along the northern coast of South America. The precious metal was found, not in sparing quantities, as in the Old World, but apparently in plenty and in common use. This fact gave rise to the assumption that mines of marvelous richness were known to the natives. The search for these, however, proved disappointing, as the natives were not inclined to surrender their secrets, and probably took steps to keep their mines from the knowledge of the invaders. Such mines as were found did not yield the vast returns expected, and the conquerors, disappointed, proceeded to plunder the people, and extortion of the most barbarous kind was practiced—a blot on the face of civilization. But all personal belongings in the precious metal quickly vanished, and the invaders were again baffled. It came to their knowledge, however, that the objects of gold, which took a multitude of forms, were not valued simply as trinkets—as personal ornaments, but were invested by the natives with supernatural attributes of the highest importance to the owners, and further, that they were often buried with the dead as passports to the life beyond. The graves of the people were thus their

treasure houses, and the ghoulish work of opening and ransacking these became an important industry and from that day to this the work of exhumation has continued almost without interruption. That these graveyard mines have yielded riches beyond estimate and that the majority of the finds made have gone to the melting pot are well known facts. But the burial places were not the only depositories of offerings to the imaginary rulers of the spirit world. In common with many other peoples in corresponding stages of cultural development, elaborate religious festivals were held at stated periods and the spots selected for the purpose were such as were believed to be the chosen resorts of the gods. On these occasions offerings were made of the most precious treasures that the people possessed. In some unknown manner it came to the knowledge of the Spaniards that one of these places of sacrifice was a deep lakelet called Guatavita, one of a group of six small lakes situated high up in the mountain fastnesses of northern Columbia. As the story goes, the Cacique of the province, who exercised also the functions of the high priest, conducted elaborate festivities on Lake Guatavita, during which no end of precious things were cast into the waters as offerings. The ceremony, minutely described by the Spanish historians, commenced always with foot races in which the five sacred lakes were visited in turn and small offerings made. The Indian who returned to Lake Guatavita first was

\*The illustrations are derived largely from the Lemley and Wrigley collections in the Field Museum of Natural History.



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acclaimed winner and awarded a royal cotton mantle, being thus ennobled and privileged to eat meat, a favor denied to the common people. Many of their best runners over-exerted themselves and dropped dead on the road, to be buried where they fell and looked upon as saints.

The religious ceremony next took place. Rafts, constructed of rushes and light wood, with braziers to burn turpentine and sweet-smelling gums, carried the numerous Caciques with their rich treasure of gold and emeralds. The largest raft was reserved for the high priest and ruler who, stripped of his clothing, was rubbed over with a thin coat of clay upon which gold dust was plentifully sprinkled until he appeared a gilded man, the original "El Dorado" of Spanish romance. The braziers were lit and on shore large fires werekindled, until the smoke was dense enough to obscure the sun. The rafts were then propelled towards the center of the lake amid the din of musical instruments and the cheering of the surrounding multitude. After consigning the offerings with suitable incantations to the waters, the Cacique cast himself into the lake, washed off the gold dust and returned to the raft the man of flesh and blood. During the rites the multitude had to stand with their backs to the high priest and throw in their small contributions backwards over their shoulders. Enormous quantities of chicha, a beer made from Indian corn, were drunk, and the festivities always ended with a series of orgies and drunken debauches lasting days or even weeks.

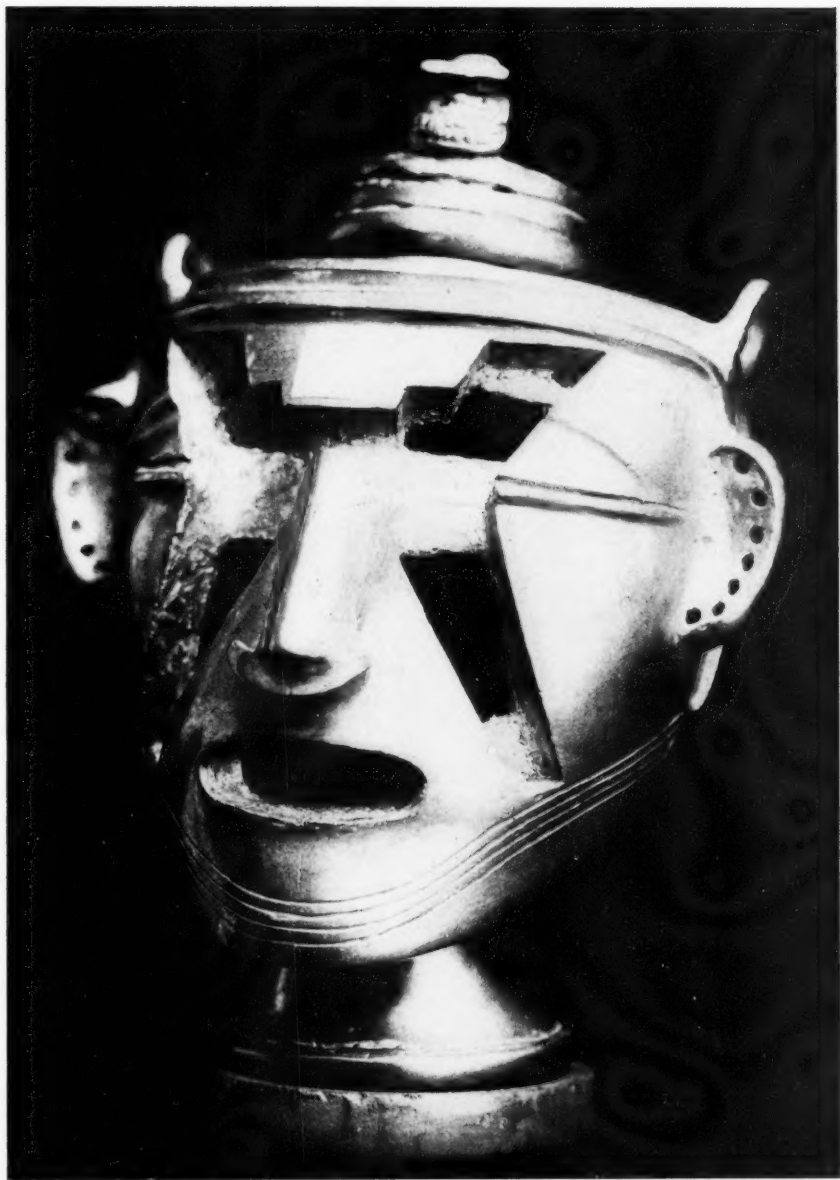
Besides the wealth of gold and other precious possessions thus thrown into the lake on these occasions, it is recorded that when the Guatavita people were conquered by a neighboring tribe

their entire sacred hoard was thrown into the lake. A similar sacrifice was made by a succeeding ruler when he finally submitted to the Spanish invaders. Although exaggeration doubtless plays a large part in these stories, there is said to be authentic evidence that the one Cacique alone on the latter occasion sacrificed to the lake two tons of gold and precious stones.

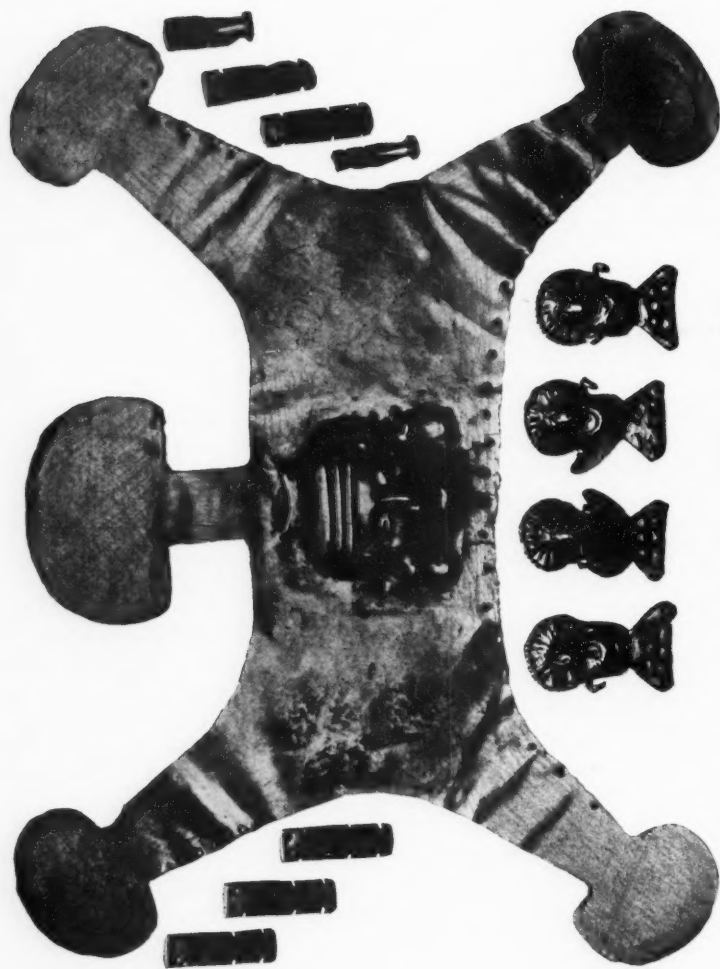
In recent centuries fortune after fortune has been spent in attempts to drain this lake and to-day the work is said to be practically complete, but the vast deposits of soft mud accumulated during unrecorded centuries have thus far effectually prevented the recovery of such of the golden treasure as may have settled into the bottom of the bowl-shaped basin.

In the mind of the vast majority of our people the American Indian is a savage or at most a simple barbarian, and even the student finds it difficult to overcome this impression and to award the native races the credit due them. In preceding articles of this series I have presented pictorial evidence of their remarkable achievements in architecture, sculpture, stucco work and mosaic, all of which branches furnish ample evidence of the justice of the claim that the race in numerous centers of progress had at the period of conquest and doubtless long before achieved a state of culture well within the range of civilization. By patient study of the remains of their handiwork we seek to penetrate the dense veil that time has cast over their past; but prehistoric researches, upon which we must mainly depend for illumination, are hardly more than in the beginning stages, and the metallurgic arts here especially referred to are among the last to receive adequate attention.

Assuming that the metallurgic arts



Golden incense burner of remarkable design. It is probable that the several openings in the face were set with precious stones.



A personal ornament, possibly a breast plate of pure beaten gold embodying a neatly embossed human visage and numerous detached pendants somewhat reduced.

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of the Middle Americans are of purely aboriginal development, we may picture the simple savage of the remote past venturing as a newcomer into the land of golden sands and beholding beneath his feet for the first time the glittering bits of yellow metal. Their brilliancy and golden hue would suggest to his mind at once kinship with the ruler of the day—with the sun, the central deity of the native pantheon. To him they would be invested with a share of the sun's mysterious attributes and would be adopted as a personal guardian. Kept about his person they would serve to protect him from the malevolent influences—the spirits of evil, which ever haunt the savage mind. It is not difficult to realize how familiarity with these bits of gold would in the course of time lead to the discovery that they differed from the many varieties of stone with which he was accustomed to deal and which he shaped to suit his needs by the fracturing and crumbling processes long known to his people. He would learn for the first time that the treasured sunstone could not be shaped by known methods, but experiment would develop the peculiar quality of malleability and the art of the goldsmith would be born. The natural form of the nugget, possibly already suggesting some revered life form, would be modified by hammering to make its likeness more apparent; and step by step throughout the ages his race would acquire the skill displayed in the remarkable works which the conquering race made haste to sacrifice to sordid greed.

There has been much speculation regarding the nature of the processes so skillfully employed by the aboriginal goldsmith, and uncertainty is not yet wholly removed. In the normal course of cultural development the stone ham-

mer, with the complementary anvil stone, would be the first implements used. Modification of the natural form of nuggets of gold would readily be made, but the result would necessarily be crude. The first product of importance by this process was doubtless the thin sheets much employed in the making of ornaments by cutting out desired shapes and perforating them for suspension. It was an easy step from the beating out of thin sheets to the discovery of the processes of embossing or repoussé. By placing the sheets over designs worked out in stone or baked clay and pressing or beating them into the form, many interesting and attractive objects were produced. The modeling and carving of dies for this purpose was an important feature of the metal workers art. Specimens of these are preserved in our museums, and one example in black slate, not over four inches in length, has carved upon its several faces ten different figures in relief and in intaglio. The thin sheets were used also in making hollow figures by working them over models composed of materials which could be melted or burned out when the shaping was complete. The highest achievements by this process now at hand are certain human figures, idols doubtless, worked out in the full round. One of these is upwards of six inches in height. Although a masterpiece of metallurgic skill, it has slight claim as a work of art.

Casting in gold doubtless soon followed the discovery of methods of fusing the metal, but piece moulds, so much used by other peoples, were apparently unknown. Among the multitude of cast objects preserved there are none which show the characteristic traces which necessarily result from the setting together of the sections of the mould.



Helmets of sheet gold embellished with tasteful, and doubtless symbolic designs embossed upon the surface



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It appears that the model of the object to be cast was, as a rule, built up in its completeness in some plastic substance as wax and covered in with thick coatings of potter's clay. When subjected to heat the core was melted or burned out and the molten gold poured in. A detailed description of the processes of preparing moulds and casting in gold by the Aztecs was translated from the original Aztec by Father Sahagun, the great historian of the Columbian period. Upwards of thirty separate steps are enumerated and, notwithstanding the obscurity of the language, the method suggested above cannot be far wrong. The description seems to refer also to processes of casting hollow figures as well as the solid, as for example, in the casting of globular bells with the tinkling pellets unattached, but imprisoned within.

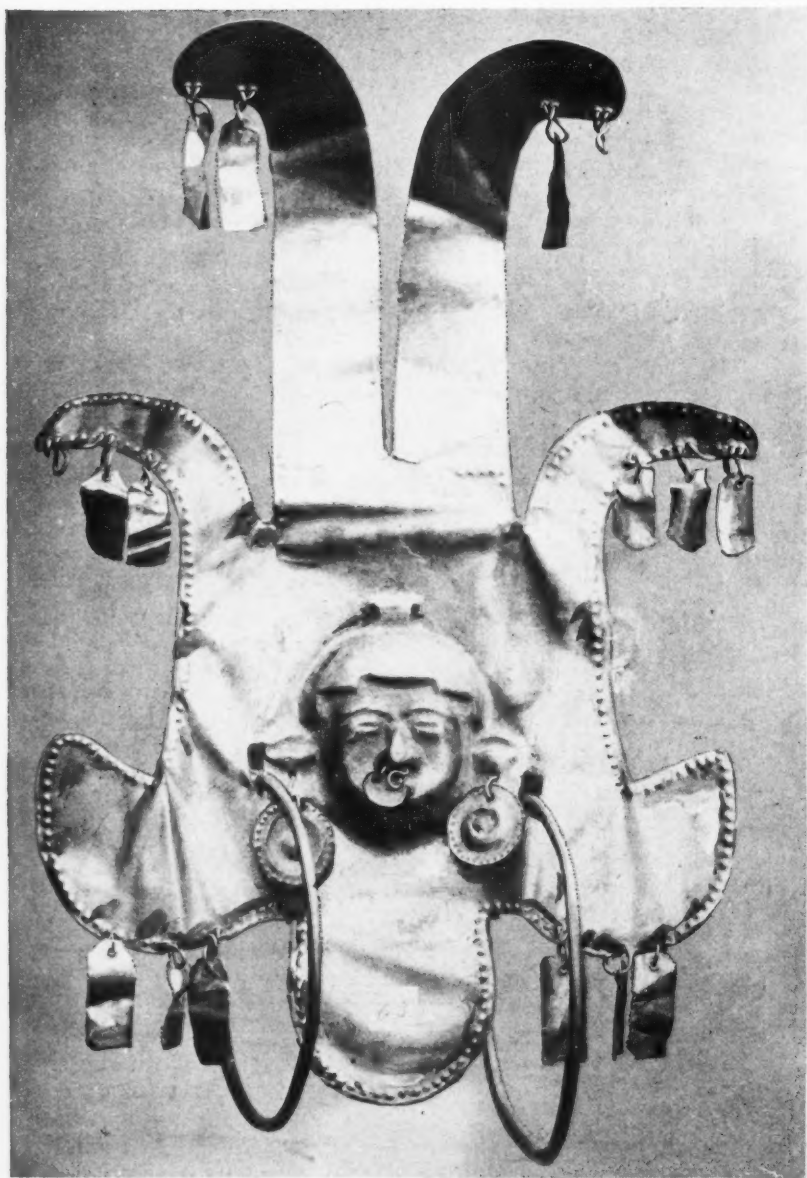
It has been surmised by some that these goldsmiths had knowledge of a process by means of which the gold was made plastic and thus manipulated with the freedom of clay, but this idea finds few supporters. In modeling elaborate figures the material was often treated en masse and then again by building up of numerous parts. Wire-like strands were extensively and most skillfully used and often in ways possible with fully plastic materials only.

By these varied processes figures in pure gold as well as in alloys of gold, silver, and copper, were made representing men and women and nearly every type of animal form known to the people, and fanciful forms without end were also produced. These figures in most, if not in all, cases represented mythical personages or were invested with supernatural attributes of one kind or another, and many doubtless were objects of veneration and worship. The embellishments of the figures were

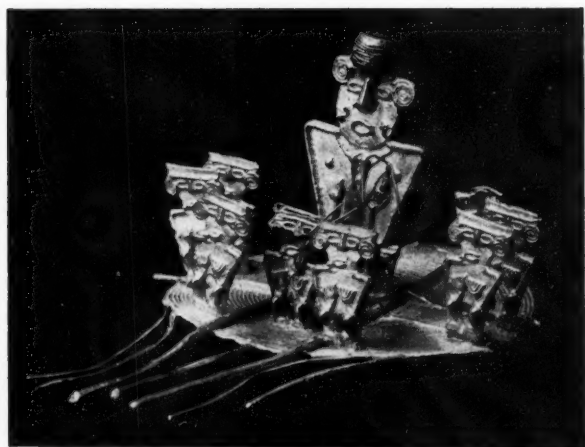
often very elaborate and served not only to increase their attractiveness, but to suggest the diversified attributes of the sacred personages represented. The images were generally single, but in some cases are associated in pairs or in larger groups. One example here illustrated embodies ten human figures and is doubtless intended to represent a religious ceremony or dance, the director of the ceremony being much larger than his helpers. He wears a special head-dress of coiled wire and carries a wand of office. It has been surmised by one writer that the subject thus presented may be the ceremony of sacrifice on Lake Guatavita, the circular base with its leading strands of wire being the balsa or raft. The group seems to have been cast in its entirety, although it is possible that the several figures were separately cast and fixed to the platform by soldering. It serves to illustrate both the ingenuity and the artistic strivings of the people.

The purely formal ornaments intended for attachment to the person and employed also in embellishing the metal figures are often very tasteful in design, the two nose rings shown in accompanying figures being excellent examples. Pendants were extensively used and take a multitude of forms, and necklaces of little bells are especially attractive.

Naturally the personal adornments employed by peoples of corresponding states of culture are somewhat alike, and the manner of wearing the golden embellishments of the ancient Americans finds a striking parallel in India to-day, as indicated in accompanying figures which represent dancing girls of Delhi and Madras. There is almost complete identity from head to foot. Among these embellishments are jewels for the

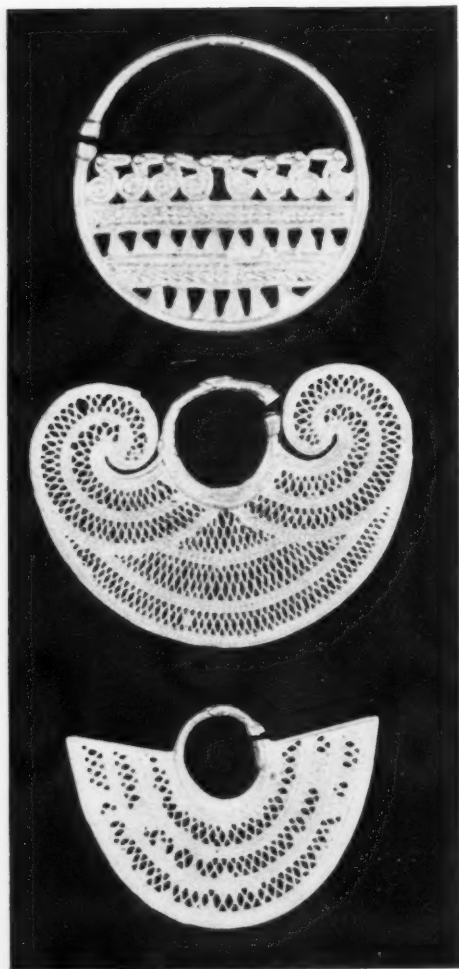


Personal ornament of sheet gold, probably a head piece, with embossed human visage and numerous pendants



Human figures in gold and gold copper alloy. The upper figure is thought to represent the ceremony of sacrifice on Lake Guatavita

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Nose or ear pendants of chaste design

head and hair, buttons for the forehead, chin and cheeks, pendants for the nose and ears, necklaces, belts, armlets, anklets, and rings for the fingers and toes. It is a noteworthy fact that the personal ornaments of the people of Southern Asia in early Christian and in pre-Christian centuries, obtained, as are the American trinkets, from burial places, are so like those of the ancient Americans that should they be inter-

mingled, an expert would have difficulty in fully separating them. The suggestion is natural that these correspondences may be due to early intercourse between the peoples of the far East and the far West, and this seems not unreasonable since the intervening waters present no barrier impassable for ocean voyagers of any period.

The climax of cultural development among the Toltecs and Aztecs of Mexico and the Mayas of Yucatan on the north and the Peruvians on the south was probably reached in the earlier centuries of the Christian era. The status of these cultures was in general far in advance of that of the Colombian region, and the remarkable development in the metallurgic arts in the latter province probably belongs to a much later period.

The goldsmith's art of Colombia may be briefly considered with respect to its bearing upon the problems of aesthetic evolution. It is observed that the utilitarian element is negligible, that the things made were almost exclusively within the fields of personal embellishment and religious symbolism. Superficially considered, it might appear that the motive of personal embellishment dominated largely, but closer analysis shows that the underlying force, the inspiration, was religious in nature. As already indicated, it seems reasonable to assume that in the beginning of the golden age of Colombia the objects of yellow metal when found were associated with the person, not as embellishments, but treasured in their natural form, perhaps even secreted about the person, because of their imagined connection with the mysterious forces of good or evil. It is clear that as the art advanced the elaboration subserved largely the requirements of religion, and this much is beyond dispute, that

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Necklace of gold bells, about three-fourths actual size

the utilization of life forms, real and imaginary, was due to religious incentive; and it was the utilization of these motives that carried the art into its higher phases—technical, ornamental and emblematic. This suggestion may not be passed over lightly, for critical examination of the course of art devel-

opment with all peoples demonstrates the fact that the aesthetic everywhere is the fruit of symbolism. The arts of simple utility do not lead in any large degree in the direction of the aesthetic, and the scope of the personal extends but little beyond the embellishment of the person. The personal motive is not



Objects of gold from Colombia. Two human figures with elaborate embellishments and two nose rings of remarkable artistic merit



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responsible even for the higher achievements within its own narrow domain. Religious inspiration has the same place and trend always and everywhere, whether of the lowest forms of superstition or the highest forms of religion known to civilization. Without the religious motive, the imagination itself would have remained in the crysalid state, and the fine arts would be nonexistent. The building arts would pro-

vide comfortable dwellings and adequate places of business and defense. Painting would serve the purposes of surface protection, and sculpture would be the hand-maid of industry simply. Without the divine spark, the lamp of literature and poesy would never have been lit and art in general would not have risen above the level characteristic of an unleavened barbarism.

*U. S. National Museum.*

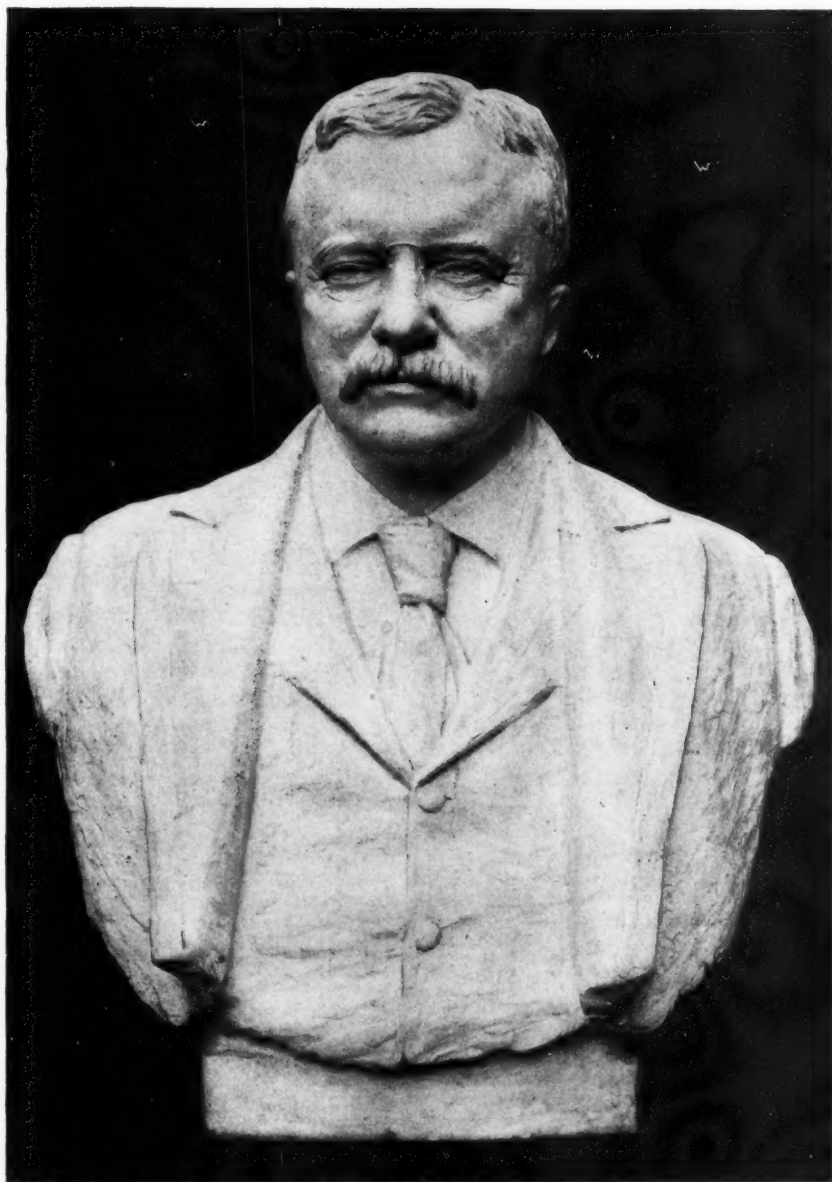


Dancing girl of Madras, India



Nautch girl of Delhi, India

Personal embellishments paralleling those of the Ancient Columbians



Theodore Roosevelt in Sculpture

III. Bust modeled from life, now on exhibition in the Corcoran Gallery of Art, by Percy Bryant Baker, the English Sculptor. So happy is Mr. Baker's faculty for "catching" a likeness that while his inclinations are for the modelling of symbolic and imaginative works, his reputation is almost entirely founded on the many portrait busts he has made of illustrious men.



Monument to Lewis and Clark, by Charles Keck, Sculptor.

## CURRENT NOTES AND COMMENTS

*Monument to Lewis and Clarke, Charlottesville, Virginia*

*Charles Keck, Sculptor*

THIS historic monument is the gift of Paul Goodloe McIntire of New York, to his birthplace, the birthplace of Lewis and of Clarke. The sculptured group itself is expressive in a high degree, and instantly suggests, even before the inscription is read, the two famous American explorers, while the wealth of accessory sculptures on the base and the pedestal, elaborated with loving art, leave no doubt of the nature of their task. It is interesting, however, to follow the conception in the very words of the sculptor, who writes, "It was my aim to give the whole monument the character of the open air and freedom of nature, and in this way to give at a glance the character of service which these men rendered to their country. For this reason I started from the base up to introduce the open air and scenery of the country which was their goal. The group I have placed in such a manner as to show them on their descent of the Rocky Mountains, at their first glimpse of the ocean. In the figure of Lewis I have tried to show a man full of the vision of the future result of their achievement, looking far out to the horizon, but with his mind filled with the possibilities for their country. Clark I have represented more as the hunter and guide, leading, with his gun, ready for any emergency. The guide Sacagawea is at their side, a little to the rear, so that she shall not compete too much in the composition with Lewis and Clark. By making her look down I have tried to suggest that they were on a high prominence, and also that she was more interested in the immediate surrounding, and not aware of what was in the minds of the explorers, as she could not possibly have had a clear understanding of their mission.

"Around the base of the bronze I have expressed certain incidents of their travels. For example, the front shows a buffalo hunt. The view on the side of the maiden shows a council of the Indians and the exploring party, and some scenes of Indian life. In the rear is an Indian dance witnessed by the expedition. On the other side is the home-coming of Sacagawea, with the astonishment of the Indians at the big negro of the party, whose size and color was something new to them. In the pedestal I have the tall trees of the Pacific slope. These I have treated in an architectural way by preserving the structural line of the pedestal, and the relief I have done in the manner of the Egyptians, but with more realistic treatment. On the front I have placed the American eagle, and also the seals of the State of Virginia and of the United States, to show the state to which they belonged and country they served."

In the study of form the sculptor has been equally thoughtful and successful, the rhythm of the parallel, diagonal lines of the descending figures being most effective from every point of view. The unhackneyed, suggestive subject has called forth a novel and inspiring work.

FISKE KIMBALL.

## ART AND ARCHAEOLOGY

### *The American School in Jerusalem*

THE American School in Jerusalem has opened its post-war era with a strong and brilliant staff, consisting of the Directors, Professor W. H. Worrell of Hartford Theological Seminary, Professor Albert T. Clay of Yale University and Dr. W. F. Albright, Fellow. Also Rev. Dr. John P. Peters, the distinguished excavator of Nippur, sailed early in November for a year in the Orient, and he will make his first centre at Jerusalem, where he will serve as a Lecturer in the School.

Professors Worrell and Clay spent some time in London conducting negotiations with the newly formed British School of Archaeology in Palestine. As a result a concordat was drawn up between the representatives of the two schools looking to a close cooperation, the identity of the two institutions being preserved. This agreement has been ratified by the Executive Committee of the American School. It provides for common quarters for the two schools in the Lord Bute House, just within the Jaffa Gate, which the British have rented. This will contain the museum and library, the lecture rooms, and the British staff. The American Director will continue to reside in the former American School building. The articles of agreement give the charge of the Library into the hands of the American School, for which it has the nucleus in its own excellent library. The British will have charge of the Bureau of Records, which is intended to be an accurate survey of the archaeological material of Syria. The British staff consists of Professor J. Garstang, the well-known excavator and explorer, who has worked in Egypt and Asia Minor; Mr. Phythian-Adams, the classical scholar; Mr. Makay, the official Inspector of Antiquities; and Mr. C. Leonard Woolley, who was connected for a while with the Museum of the University of Pennsylvania and has distinguished himself as one of the authors of Annual No. 3 of the Palestine Exploration Fund, "The Wilderness of Zin."

Negotiations were also entered into with French scholars both in London, and later in France. The proposition has been made inviting them to participate in this joint scheme, and they are favorably considering the proposal. It will be a happy result of the War if three of the great Allied Nations can effect arrangements to work in concord in the fields of archaeology.

The friends of the School have good reason to feel very sanguine over this fresh start in the new era. They realize however, that the new opportunity means a great responsibility which has to be measured in dollars, and trust that all interested in Biblical and Palestinian archaeology will rally to its support. The proper upbuilding and sustenance of the Library is a very pressing cause. Also gifts of books of scientific value are warmly desired. These may be sent to Prof. M. Jastrow, Jr., of the University of Pennsylvania. Besides the need of enlarging the annual budget, we must look forward to prompt excavations as soon as political conditions allow, and excavation will require large sums of money. Contributions may be sent to the Treasurer, Prof. George A. Barton, Bryn Mawr College, Bryn Mawr, Pa.

In the death of Mrs. James B. Nies, of Brooklyn, who died September 16, the cause of archaeology lost a very devoted friend. It is very gratifying to know that her announced intention to give \$50,000 for a building of the American



## ART AND ARCHAEOLOGY

School will be carried out by Rev. Dr. Nies, her husband and executor. This building, which is to be called after her name, will be built as soon as the title to the School's real estate in Jerusalem can be secured under the new government.

### *Freer Art Collection Soon to be Installed in Washington*

MORE than 5,000 items are included in the art collection left the Smithsonian Institution by the late Charles L. Freer. The original gift of the collection and \$1,000,000 for the erection of a gallery was made in 1906, but the building was not begun until 1916.

The gallery is now practically completed and is expected to be ready in a few months for the installation of the collection. It is located on the Mall, near the Smithsonian building. Constructed of pink granite, the building presents an exterior both dignified and pleasing. It measures 228 feet in frontage by 165 feet deep, and consists of a single main story above a high basement. The former having an open central court about sixty-five feet square, is divided into rooms of different sizes, all of which will be used for exhibition of the collections, while the basement contains ample studios, storage rooms, an auditorium and administrative offices.

When the building is completed and the exhibition halls opened art lovers and students throughout the country who visit Washington will realize what a marvelous collection Mr. Freer brought together during years of careful searching, and what an influence on art in this country such a carefully selected permanent exhibition will have.

Mr. Freer's collection was brought together with a definite purpose, and contains, besides American paintings and sculpture, oriental paintings, pottery, bronzes, jades and textiles.

In making this gift to the nation Mr. Freer prefaced his offer as follows:

"These several collections include specimens of very widely separated periods of artistic development, beginning before the birth of Christ and ending today. No attempt has been made to secure specimens from unsympathetic sources, my collecting having been confined to American and Asiatic schools. My great desire has been to unite modern work with masterpieces of certain periods of high civilization harmonious in spiritual and physical suggestion, having the power to broaden esthetic culture and the grace to elevate the human mind."

### *Treasures of Macedonian Civilization Uncovered in the Trenches.*

Military excavations, trench making, etc., carried on in the Greek parts of Macedonia during the war by the allied armies have brought to light a large number of antiquities, such as ancient instruments, vases of geometrical design, and jewelry of iron, silver and gold of great archaeological value.

Further discoveries were made during investigations carried on during the war by the Greek archaeological service and tombs of the fifth and sixth centuries before Christ had also been discovered. These antique articles, which have been taken possession of by M. Pelekides, director of antiquities, prove that the civilization which existed at that ancient time in Macedonia was identical with that in Greece.

## ART AND ARCHAEOLOGY

### *The National Peace Carillon advocated by The Arts Club of Washington.*

The Washington Arts Club is making good progress in the promotion of its plans for a National Peace Carillon in Washington, described in the October number of ART AND ARCHAEOLOGY. William Gorham Rice of Albany, N. Y., a recognized authority on the Carillon, addressed the Club October 23, 1919, on the Carillons of Belgium and Holland, which we briefly summarize as follows:

High in the Great Towers of Belgium and the Netherlands hang octaves of chromatically attuned bells. These, with their playing mechanism make the majestic musical instrument, named in Holland a *Klokkenspel* and in Belgium a *beiaard* or carillon. Of the beauty of its music Rossetti, Stevenson, Thackeray, Victor Hugo, George Macdonald, Thomas Hardy, Havelock Ellis, William De Morgan, Longfellow, and Van Dyke have written.

Saint Rombold's noble Tower at Malines has forty-five such bells, the belfry at Bruges has forty; a like number sound from Antwerp's cathedral spire. All these and many other carillons of Belgium are saved, but Prussian savagery ravaged the land and some of its carillons are gone. The magnificent Cloth Hall at Ypres with its forty-four bells has been battered down. Termonde's stately Town Hall with its forty bells lies in ruins. Saint Peter's Tower at Louvain with its forty-six bells is destroyed. In the Netherlands, of course, all the carillons remain.

Through centuries, in constant companionship with Time, played automatically and lightly each quarter-hour; or played by a trained municipal carillonneur from his tower-room keyboard, in summer evening concerts, and on Sundays, on Feast-days, and on Market-days; the deep and silvery notes of the carillon, in tender melody, in folk-song, in patriotic air, have floated down over the regions of its birth. Set in towers there, which are themselves symbols of aspiration and civic freedom, this unique, communal music has nobly celebrated historic events, and with even wider range of influence has made holidays merry for young and old, enlivened the buyers and sellers in the streets below, and rejoiced and inspired thousands whose lot is cast in simple and prosaic occupations.

Thus in the Low Centuries as generation after generation has come and gone, the voice of the carillon has awakened and sustained noblest qualities of nationality. As travelers from other lands reverently come again to a restored Belgium, to pay tribute of remembrance to the great heroism shown there, it will be the songs of these bells, in their high towers, that shall proclaim liberty established for all the world.

This paper, with numerous illustrations, will appear in an early number of ART AND ARCHAEOLOGY.

Other interesting events at the Club in recent weeks have been addresses by Hamlin Garland, author and dramatist on "Modern Literature Tendencies"; by Bryant Baker, Sculptor, on "Modern British Sculpture"; by Silvanus G. Morley, on "Explorations in Central America"; and by the Greek Minister, Mr. Roussos on "Venizelos and the Claims of Greece."

## BOOK CRITIQUES

*Art and the Great War*, by Albert Eugene Gallatin, with one hundred illustrations. New York. E. P. Dutton & Company, 1919. Net \$15.00.

This is one of the most valuable and interesting records yet produced of the recent world conflict, in the prosecution of which the artists, for the first time in history, played an important part. The author shows what the artists of the United States, Great Britain, Canada and France have done, in depicting scenes at the actual front and behind the lines, in recording the work of the navies and the aviation corps, and in portraying activities in the shipyards, munition factories and industrial plants. He also points out the important service rendered by the poster artist, the cartoonist and the camouflleur.

The Great War was the first to be officially recorded by artists. The British and French Governments sent their best artists to the front and these artists covered all phases of the War in masterly fashion. These countries also provided for permanent war museums of pictures. It is to be regretted that the United States did not fully recognize the importance of this work. A few of our illustrators, it is true, were sent to France to make a pictorial record of our military activities, but we did not send our best painters to the front as did the English, with such representatives as Sir William Orpen, Mr. Nevinson and others. America has no pictorial record of the achievements of her navy, though we have such marine painters as Henry Reuter Dahl and Paul Dougherty. There are, too, no adequate plans for a war museum, though the National Museum in Washington is making a start in this direction.

Yet in this country our artists came forward to serve their country in a great variety of ways. The Division of Pictorial Publicity, with Mr. Charles Dana Gibson as Chairman, of the Committee on Public Information, made numerous posters, cartoons and designs for use in Liberty Loan, Red Cross and other campaigns. As a result of their work, the poster won recognition as one of the most effective agencies in stirring patriotic impulses.

The carefully selected illustrations consisting of one hundred full page plates, a few of them in color, naturally constitute one of the

most important features of the volume. Of these, thirty-seven are from the United States, thirty-two from Great Britain, five from Canada, twenty-six from France and two from the Netherlands. There are twenty-two reproductions from oil paintings, twenty-five from drawings, thirty from lithographs, twenty from posters and the rest are of works in architecture or sculpture.

M. C.

*The Book of Lincoln*. Compiled by Mary Wright Davis. Illustrated. George H. Doran Co., New York. Price, net \$2.50.

The great world war that has absorbed the hearts of Americans during the last four years, has brought to their minds with increasing force, our own civil war and the marvelous leadership of President Lincoln.

It seems an especially appropriate time for "The Book of Lincoln, an Anthology by Mary Wright Davis," to be published, when we are thinking of him with greater veneration and devotion, and when the beautiful memorial to him in the National Capital is nearing completion and dedication.

The books about Lincoln are innumerable—there can never be too many—but this particularly charming compilation combines just what one most wants—a genealogy, a chronology of the leading facts of Lincoln's life, a brief biography and a complete bibliography, the text of his most famous sayings and the tributes that have been paid to him by orators, poets and artists.

The illustrations include reprints from many of Lincoln's portraits, photographs from life and several of the best known sculptured figures, by St. Gaudens, French, Borglum and others.

No character in history inspires the poet or the orator as Lincoln's. His courage and understanding of his country and her needs at the great crisis, amounted to genius. And those dominant qualities, simplicity, unpretentiousness, kindness, tenderness and depth of feeling—are inspiring themes for eloquence.

Many of the poems in Mrs. Davis' admirable book are familiar, the long and eloquent poems by the well-known poets, but she has selected a number that have not been published before and many that portray the simple, human side of Lincoln's character—as

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this expressive little verse by Margaret Sangster:

"Eyes of a smouldering fire, heart of a lion  
at bay,  
Patient to plan for tomorrow, valor to  
serve for today,  
Mournful and mirthful and tender, quick as  
a flash with a jest,  
Hiding with gibe and great laughter, the  
ache that was dull in his breast."

The book is an excellent reference work and will be an invaluable addition to any library. Mrs. Davis has shown rare good taste and appreciation in the discriminating choice she has made in every instance. H. W.

*Thomas Woolner, R. A., Sculptor and Poet. His Life in Letters. By Amy Woolner. New York; E. P. Dutton & Co., 1918. pp. XVIII, 352. 49 Illustrations. \$6.00.*

Although many volumes have been written upon the personnel and the aesthetic principles of the members of Pre-Paphaelite Brotherhood and upon the contributions they made to the arts of painting, decoration, and poetry, yet the literature of art has been practically silent upon the subject of Pre-Raphaelite Sculpture. We know that of the four new members which the founders of the Brotherhood added to their number in 1848, one was Thomas Woolner, Sculptor, but beyond the customary obituary and cyclopaedic notices but little has been written about the man or his work. So that, when a volume containing the life and letters of the sculptor, written and compiled by his daughter, was announced, students of modern art expected that, at last, they would have the opportunity to learn something of the application of Pre-Raphaelite principles to the sculptor's art. Such students will, however, experience some disappointment in finding how much may be said by and about an artist while revealing but little of his artistic aspirations and their realization. The author-editor seems to be conscious of this lack when she offers to the reader a one-page introduction, which, in briefest outline, describes the evolution of a piece of sculpture from the clay to the finished marble or bronze. Surely, this would have hardly been necessary had the reader been admitted to the privacy of the sculptor's studio.

It is rather the sculptor's life outside the studio that is revealed—his disappointments

when as a young man he was seeking commissions; his adventure in Australia where he found that more gold was to be won by making medallions and busts of successful Australian merchants and public men in Melbourne and Sydney, than by the toilsome sinking of holes in the gold-fields; his friendship and correspondence with many of the famous men and women in the artistic and literary circles of the mid-Victorian era. Students of biography who are interested in the Rossettis, Tennyson, Carlyle, Browning, Matthew Arnold, Darwin, Froude, Gladstone, Hooker, Huxley, or Kingsley, may be able to add to their already ample stock of *personalalia* by perusing the correspondence which passed between these notables—in some cases their wives—and the artist. By far the largest number of letters are those exchanged by Woolner and Lady Tennyson. These disclose the affectionate intimacy that existed between the sculptor and all the members of the laureate's family. Of special interest are the few letters from D. G. Rossetti and other members of the Pre-Raphaelite Brotherhood. Through his letters and descriptive writings we gain an impression of the man's strength, energy, and industry; his strong convictions; his rugged honesty; his great capacity for friendship. His artistic perceptions and predilections are revealed in appreciative descriptions of the beauties of natural scenery; his understanding and enthusiastic praise of the works of the great Turner; his change from admiration to growing aversion for Ruskin and his views on art.

The most valuable contribution to our fund of information lies in the excellent collotypes and the fairly good half-tone prints taken from Woolner's works with which the book is liberally illustrated. From these the reader may estimate Woolner's position in the world of art and to what extent he was indebted to his Pre-Raphaelite principles for this position.

HOLMES SMITH

*The Fine Art of Photography, by Paul L. Anderson. 25 ills. Philadelphia. J. B. Lippincott Company, Publishers, 1919. Net \$2.50.*

In this volume, the author's aim is to point out the underlying principles of art insofar as they can be applied to photography, and to encourage the student of the subject to apply these principles in his own work. The richly suggestive text and the reproductions of photographs of rare beauty by recognized masters, indicate how in time photography



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can take its rightful lofty place among the fine arts. The chapters on Composition, Values, Suggestion and Mystery, Landscape Work, Winter Work, Landscape with Figures, Architectural Work, Marine Work, Motion Picture Work and Portraiture, emphasize the artistic possibilities of photography, and indicate how artistic feeling, when combined with scientific knowledge, enables the photographer to earn recognition as a real artist. The book is most readable and enjoyable even to the layman and should be in the hands of every photographer.

M. C.

*The Gospel in Art.* By Albert Edward Bailey. Pp. 483 x 121 plates. \$3.00. The Pilgrim Press.

Upon opening this book the reader is at once bespattered, as by the explosion of shrapnel, with a hail of phrases, such as, "spiritual values", "surcharges of high potential", "feel a pull", "eternal verities", "circle of intensity", "soulful", "tense with emotion", "larger vision", etc., that speedily assure him as to the "dynamic" character of its contents. It is another inspirational book, of the kind that has poured forth from New England in a veritable stream now these many years.

After an emotional chapter on How to Study a Picture, with remarks on Art as "Insight", "Symbol" (not A Symbol), and "Feeling", the author presents a list of 1227 paintings and pieces of sculpture, beginning with Giotto, that depict incidents in the life of Jesus. The list admittedly is not exhaustive, and it is presumed that the pictures are all masterpieces, on which points the reviewer prefers to waive comment. From this list 122 (including duplications of details) are selected for illustration and description. The arrangement is chronological with respect to the episodes in the Gospels considered in harmony, and thus we are presented with a series of pictorial illustrations of the Life of Christ.

In fact, it is the Life of Christ that the author is concerned with discussing, and the pictures serve simply as texts for so many homilies on the writer's conception of religion. For this reason, doubtless, the book should not find space for review in the pages of a magazine devoted exclusively to the Arts, and the reviewer will therefore content himself with a few comments on the character of the book as a whole.

One great object of each homily is to discover the "religious value of the picture", and the author succeeds best in his examples from modern art, particularly in works of Bloch, Hunt, Rodin, Millais, Ender, Max, Carriere, Burnand, Hoffman (to whom he grants seven reproductions, including the honor of frontispiece in color), Moreau, Siemiradski, Girardet, Munkacsy, Cornicelius, Piglhein, von Keller, Zimmerman, von Uhde, von Gebhardt, Kirchbach, Geiger, Prell, von Harrach, a list replete with Teutonic names. As to mediaeval, Byzantine and early Christian, or even modern Eastern art he maintains an attitude of frivolous indifference or contemptuous ignorance. Although one marvels at the limited imagination of one who suggests that men can get "little religion from mosaics in an apse", and then ventures to write a book upon both religion and art.

Consistent with such an attitude in his treatment of Giotto, del Sarto, Beato Angelico, whom, with pathetic eagerness, he makes more human by the title "good Fra," and well nigh all of the painters of the Italian Renaissance, who labored under the disadvantage of ecclesiastical control, and thus it seems depicted the dogmas of theology rather than vital religion.

Decidedly unfortunate are the allusions to the art of the Catacombs, the Ichthus symbol, Horus as the earliest Madonna history knows, the Eucharist and Hellenic mysteries, Senatus Populus Que Romanus, Murillo's Sunday supplement actress, or perhaps even the *Atlantic Monthly* contributor. The writer is likewise embarrassed even in his special field of dynamic religion by annoying inconsistencies, differences between himself and the Gospel narratives. These he overcomes best by the acute criticism that in certain respects the Gospels are apocryphal.

The writer excels in the descriptions he gives of details of the pictures, notably Michael Angelo's Last Judgment. His style is clear and moves with vim, and his comments are interesting, if facetious and slangy. The text is racy and florid and lacking in dignity. By gay frivolity the author, in the accepted American style, seeks an intimate contact with the reader, and tries to give his work a popular appeal. One cannot fail to be impressed by his earnestness and good intention, even if we deplore the narrow conception of art the book reveals.

The publishers are to be congratulated on



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the excellent workmanship the book displays. It is most attractive in appearance.

CLARKE D. LAMBERTON.

*American Painting and its Tradition.* By John C. Van Dyke. New York: Charles Scribner's Sons, 1919. 24 illustrations. Pp. 270. \$2.50.

Another book of the same high literary value that we are accustomed to expect from our foremost American critic of painting is this first attempt to summarize the work of the American artists from the period following the American Centennial in 1876 down to about 1915.

Dr. Van Dyke divides his nine painters into three groups, characterized in this way: "Inness, Wyant, and Martin among the most intelligent and sympathetic of the earlier men; Homer, La Farge, and Whistler the most detached and self-sufficient of the middle men, and Chase, Alexander, and Sargent the most facile and best trained of the younger men. The last three may, indeed, stand as epitomizing the art movement which took form and gave tongue in the Society of American Artists."

By the painter as well as by the general reader this book will be thoroughly enjoyed because the author explains in some detail each artist's particular method of painting, as learned from intimate personal acquaintance. The book is narrative and personal, including many new anecdotes, but is intended, also, we are told, as a critical summary of the American art movement.

The 24 beautiful illustrations are chosen with care, seven from the Metropolitan in New York, three from Philadelphia, one each from Boston, London, and Paris, and two from the Freer Collection of the Smithsonian Institution. Lack of space perhaps prevents the author from including three other American painters of the same period, Vedder, Abbey, and Blashfield. In appearance the book is most artistic. Its make-up could hardly be improved, except possibly by an index, so useful in books of information. It is a welcome contribution to our knowledge of American art.

—G. R. B.

*Great Artists and their Works by Great Authors,* by Alfred Mansfield Brooks. Boston: Marshall Jones Company, 1919. Pp. xiv + 267. \$2.00 net.

The main purpose of this excellent little book of selections is to present the clearly reasoned opinions of men who have treated the philosophy of art not less with simplicity of language than depth of understanding: novelist and essayist not less than porfessed critic. In addition there is presented a brief series of most brilliant descriptions of specific and famous works of art, architecture, sculpture, and painting, by men whose names are synonyms for all that is brilliant. All periods from Homer to modern times are represented. There are more than a hundred selections from as varied a list of writers as Leighton, Caird, Thackeray, Seely, Tolstoi, Ruskin, Whistler, Petrie, (whose name is wrongly given as Petri), Homer, Plutarch, Lethaby, Curtis, Viollet-le-Duc, Reginald Blomfield, Gibbon, Rousseau, Goethe, Bryce, Rodin, Hawthorne, Thornbury, Victor Hugo, Pater, William Morris, Walter Crane, Charles Eliot Norton, Henry James, Micklethwaite, Charles Reade, Conway, Clausen, Hazlitt, Samuel Butler, Symonds, John Hay, Havelock Ellis, Fromentin, Michel, Kinglake, G. Lowes Dickinson, A. S. Murray, Haydon, Lindsay, etc. The first section has selections bearing on the Purpose and Meaning of Art, the second deals with architecture, the third with painting, and the fourth with sculpture.

I have read the selections with great pleasure and profit and feel that Professor Brooks' careful gathering of such important passages with peculiar force and enlightening comment will increase the appreciation and love of art in all who read them. The special student of art as well as the general reader will gain much inspiration from the book. Of course, the art critic realizes that some of the passages are antiquated in some respects and thinks of other selections which might have been included, but on the whole the choice shows the fine taste which is so characteristic of the writings of Professor Brooks. ART AND ARCHAEOLOGY should from time to time print extracts for its readers.

—D. M. R.



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